A CHILD'S BOOK of FOLK-LORE

UC-NRLF
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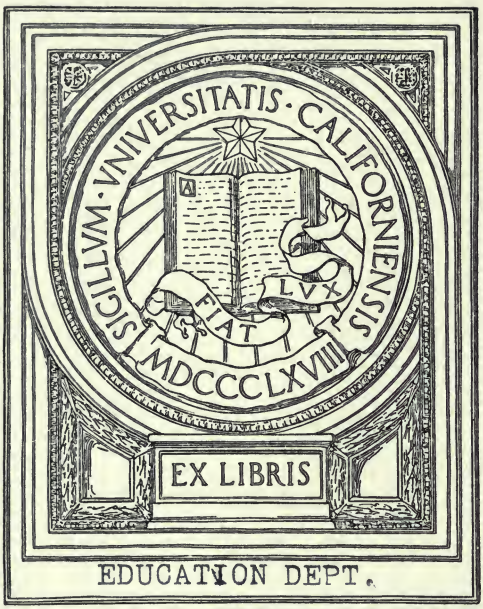
RANKIN



EDUCATION DEPT.

With most cordial regards from
J. S. R.

ERRATA

page	
iv	Delete the first *h* in *Eurythmic.*
13	In IV ORAL, for *Tucker* read *Butter.*
28	In I WRITTEN, second paragraph, for *s'* read *'s.*
32	Place the period at the end of the fourth line.
57	Read the last lines of the rime as follows: X, Y, Z, and Amperse-and [&] All wished for a piece in hand.
57	In I WRITTEN, delete the hyphens in *And per se and.*
111	In the second line of the foot-rime, begin *six* with a small letter.
155	Capitalize *Cuckoo* and *Sparrow* in every case.

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"My dears, do you know
That a long time ago—

MECHANICS

of

WRITTEN ENGLISH

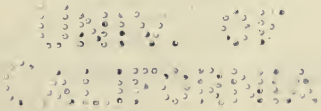
A Drill in the Use of Caps and Points thru the Rimes of

MOTHER GOOSE

by

Jean Sherwood Rankin, M.A.

Illustrations by Wanda Gäg



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MINNEAPOLIS, MINNESOTA

EDUCATION DEPT.

REGARDING MOTHER GOOSE RIMES

Perhaps the best quantitative verses in our language (better even than Coleridge's) are to be found in Mother Goose, composed by nurses wholly by ear and beating time as they danced the baby on their knee.

JAMES RUSSELL LOWELL
From *My Study Windows*—1870

Mother Goose is worthy all the praise that she has received.....Her rimes are jingles about the everyday activities of the home, and being in rime, they are easily remembered.....Because everybody knows them, they are the small change of education that can be passed from one purse to another. They are full of fun, and help us all to laugh and be happy.

Can you think of any other collection, no matter how instructive and beautiful, that could take its place?

WILLIAM BYRON FORBUSH, Ph. D.
From *Training the Child,* 1917

M69863

One of the issues of the day, educationally, is the relation of rhythm to technique.

This has long been the issue in science and philosophy. It is now the issue in psychology and pedagogy. It is an issue that cannot be dodged.

The relation of rhythm to technique is . . . very near a religious as well as a scientific matter. It brings religion and pedagogy as close together as it does physiology and psychology.

Here are a few thrilling sentences of the Eurhythmic science and art, physiology and psychology, philosophy and pedagogy:—

There are two physical agents by means of which we appreciate music,—ear as regards sound, and the whole nervous system as regards rhythm. . . .

The need is to create by the help of rhythm a rapid and regular current of communication between brain and body. . . . The aim is to eliminate in every muscular movement, by the help of the will, the untimely intervention of muscles useless for the movement in question, thus developing attention, consciousness, and will-power. . . .

The body must become capable of responding to artistic rhythms and of realizing them quite naturally without fear of exaggeration.

Art has everything to hope from new generations brought up in the cult of harmony, of physical and mental health, of order, beauty, and truth.

In a word, rhythm is before, behind, beneath, beyond technique, just as the mental is higher and holier than the physical.

A. E. Winship

In *Journal of Education,* August 30, 1917

FOREWORD

The Mother Goose Rimes, so-called, are not indigenous to America. Most of them were well known in England two or three hundred years before our Mother Goose first saw the light. A French origin is indicated by certain rimes, and there is little doubt that these are from early French originals. Andrew Lang, well-known British critic, essayist, historian, poet, translator, and man of letters generally, has not thought it beneath his dignity to edit a large volume of these rimes.

However, Boston had a real Mother Goose, who doubtless added many more to the rimes held by her excellent memory. Her son-in-law, Thomas Fleet, served his generation well in printing her entire collection, of which a facsimile edition has now been issued by a Boston publishing house, with an introduction by ~~the~~ ~~Reverend~~ Edward Everett Hale, D. D.

These nursery rimes constitute a body of folk-lore, which is the natural and proper inheritance of every English-speaking child. It is felt that all true teachers, therefore, will welcome a series of lessons based upon the rimes so lovingly cherished by many generations of our forbears. Altho no claim is herein made that these rimes are high-class literature, they are something equally necessary in the development of the child; for they voice the song and rhythm of the common people, uttered as the language gradually feels its way from infancy to full stature. As such, they must have a continuous appeal to everyone whose heart still dwells in the blessed land of childhood.

TO WHOM IT MAY CONCERN:

Two widely differing conceptions of language acquirement now hold the stage in our public schools. From the standpoint of Homer's epic, we may speak of "writing"—yet Homer never held a pen. From the standpoint of the ordinary citizen, who needs merely to be able to write a business letter without gross errors, we may also speak of "writing." Failure to separate the methods and the aims growing out of the two conceptions is responsible for most of the existing dissatisfaction with language methods.

Not one, but many, experimental schools must be established, if nation-wide, scholarly ideals and methods are to displace the cheap and absurd pyrotechnics at present displayed. The study of the humanities has not been discredited, for the study of English is only beginning seriously. Until elementary schools establish the study of the mother tongue in a worthy manner, how can we expect Greek and Latin to hold a place?

Are we indeed a nation of confirmed imitators, as has been charged? Popular methods give a savor of truth to the accusation. We brazenly assume to make literary producers of all children, yet succeed in making few of them literate,—that is, informed and accurate in the details of literacy! Our twelve-year-old Aesops and La Fontaines gravely compose in classic form their ethical assignments, and we call all the world to admire. But is it certain that we do

well to develop a generation of moral prigs, who fancy that they are doing what no child—and almost no adult—can ever do?

It is well that we provide opportunity, if convenient, for a Homer to spread his wings, but it is imperative that we teach the rank and file of our youth the elements of literacy. At the present moment—so wretched has been the English teaching of the past quarter-century—the great body of our teachers have themselves had no training in the use of idiomatic English. Heads of departments in our great universities are even sending out lists of so-called errors, in which many of the "errors" listed are good and acceptable English idioms, hoary with the age of long and venerable use. Thus our teachers are often asked to drive out a locution which is as firmly intrenched in the thought and genius of the language as is Gibraltar on its foundation.

An eminent man of letters has said of the average language text-book that it "is grotesque in its ignorance." But it is often more than merely negative in results, for it actually inculcates bad habits. Witness the well-nigh universal emphasis upon abbreviations,—a thing almost negligible in correct manuscript.

Almost no written composition should be required of children. They should be allowed to spend their time and energy in absorbing the countless impressions of youth, which later, perhaps, may seek expression thru the pen. Not that this is necessarily desirable,—for our book-shops overflow with the ill-advised products of mediocrity.

This volume of lessons is the result of the experimental test of many hundreds of children. These tests go to show that the fourth grade of any school may usually be trusted to copy more accurately than do any succeeding grade. This fact has furnished the indictment of prevailing methods, and is warrant for the demand that there be a thoro change.

The method employed in this book is that of making printers' copy, or an exact reproduction as to line, word, letter, and point. This mechanical reproduction is the only sort that the schools should tolerate, for, as a noted teacher of English remarks: "*The best reproduction* [as the word is generally understood] *is the worst language exercise!*"

Let us cease to ask our infants for ethical compositions, and let us give them a little time for acquiring a forceful, idiomatic habit of speech! Let us no longer be dominated by the false ideals of a petty, pretentious purism! Let us abandon all the shams of imitation! And let us begin to seek the eternal verities, among which has always been reckoned the aquirement of accuracy in details of scholarship.

J. S. R.

Minneapolis, August, 1917

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WRITTEN ENGLISH

THRU THE RIMES OF MOTHER GOOSE

LESSON I

TO BE READ ALOUD IN CLASS:

1 The maiden name of Mother Goose was Elizabeth Foster.

2 She married Isaac Goose, and so became Mrs. Goose.

3 She was born about 1665.

4 She lived in Charlestown, a suburb of Boston, Massachusetts.

I WRITTEN Write your full name and address without abbreviations, after either of these models:

Charles Winship Russell
Minneapolis
Minnesota

Charles Winship Russell
Minneapolis
Minnesota

RULE I *Begin every proper name with a cap.*

Proper names are those of persons, of days of the week, of months of the year, of geographical places, and of God, or deity. In general, whatever names the only one of its kind is called a proper name.

II ORAL Look thru your reading books, and notice the names which begin with a capital letter. Discuss these in class with your teacher.

Caps and points are short, useful terms for capitals and punctuation marks.

LESSON II

TO BE READ ALOUD IN CLASS:

1 Mother Goose wrote a great many jingly rimes.
2 Almost everybody knows some of these rimes.
3 We do not call these rimes poetry, but verse.
4 We shall learn to write some of these old rimes.
5 We may learn to write some other old rimes too.

I WRITTEN Copy from your reading books, five or more in each list, proper names that have been given to each of the following:

girls	towns, cities, or countries
boys	streets or buildings
men and women	dogs or other pets

II ORAL May a proper name have several parts? What is the only proper name to be found in Lesson 2? How often are proper names used in Lesson 1?

A RIDDLE

I went to the wood, and got it;
I sat me down, and looked at it;
The more I looked, the less I liked it,
And I brought it home, because I couldn't help it.

LESSON III

1 Little Betty Blue lost her shoe.
2 Tommy Tucker sang for his supper.
3 Jack and Jill went up the hill.

I WRITTEN Copy the first sentence exactly as it is given in the book. Did you begin the first word with a cap, and follow the last word by a period? If you have made even one mistake, write the sentence again. Copy 2 and 3 in the same way.

Rule 2 Begin every written sentence with a cap.

Rule 3 Place the period after every written sentence, if the sentence makes a statement in a matter-of-fact way.

By "matter-of-fact" is meant without excitement or special feeling.

II ORAL Look thru your readers to see if you can find a sentence which does not begin with a cap. Ask your teacher whether she thinks you can find one anywhere.

III ORAL Recite Rule 2; recite Rule 3.

A RIDDLE

Flour of England, fruit of Spain,
Met together in a shower of rain,
Put in a bag tied round with a string,
If you'll tell me this riddle, I'll give you a ring.

LESSON IV

1 Little Robin Redbreast sat upon a rail.
2 Humpty Dumpty sat on the wall.
3 Old Mother Hubbard went to the cupboard.

I WRITTEN Study the first sentence until you are sure you know it. Write the sentence from memory, and verify it carefully. We *verify* any piece of writing by comparing our work with the printed copy, line by line, word by word, point by point. If you have made even one mistake, rewrite, until your work is perfect. Do the same with 2; with 3.

II WRITTEN Write a sentence telling in what town, county, and state you were born. Did you observe Rules 1, 2, and 3?

III ORAL Repeat the three rules you have learned.

To the teacher: Rules 2 and 3 may be considered invariable for the child, altho he must also recognize the wide application of Rules 8 and 9.

A RIDDLE

Old Mother Twitchett had but one eye
And a long tail which she let fly;
And every time she went over a gap
She left a bit of her tail in a trap.

LESSON V

1 Was Mother Goose a real person?
2 What was her name before she was married?
3 Where did she live?
4 Do you know any of her rimes?

I WRITTEN Copy these sentences, noting the point after each. Notice that every sentence is a question, and that it is followed by the question-mark. This is also called the *interrogation point.* Verify each sentence after writing it.

Rule 4 Place the question-mark after every written question.

II WRITTEN Write an answer after each of the four questions. Begin each with a cap and follow it by a period. You need not make sentences unless you choose.

III ORAL Look thru several pages of your readers, and see whether you find as many question-marks as periods.

A RIDDLE

What shoemaker makes shoes without leather,
With all the four elements put together?
Fire and water, earth and air,
Every customer has two pair.

LESSON VI

1 What a good boy am I!
2 What a naughty boy was that!
3 How sorry I am!

I WRITTEN Study these sentences. Note that each one is followed by the exclamation point. This is because they are in the exclamatory form. An exclamatory sentence always shows feeling of some sort. Write each sentence from memory, and verify by your book.

Rule 5 Place the exclamation mark after every exclamatory sentence or exclamatory expression.

II WRITTEN Copy the following sentences, and put the proper mark after each one according as it is statement, question, or exclamation:

We shall be late	How old are you
We are going soon	What a great girl you are
Will you go	What are you doing

III ORAL Look thru your readers, and see whether there are as many exclamation points as periods.

IV ORAL Make exclamatory sentences of the following matter-of-fact statements:

It is very late	They did hurry
The snow is melting fast	It is a rainy day
He is very kind	He works hard
She runs very fast	She is very tired

V ORAL Make questions out of the same statements.

To the teacher: See Appendix note.

LESSON VII

1 I will go with you if I may.
2 Pussy and I very gently will play.
3 All the bread and cheese I got I put upon the shelf.

I WRITTEN Write 1 from memory, and verify. Do the same with 2; with 3. Did you observe the capital *I* in each sentence?

Rule 6 Always write the word I as a cap.

II WRITTEN Write three sentences, using the word *I* anywhere except as the first word. Let one sentence be a statement, one a question, and one an exclamation.

III ORAL Give all the nicknames you can find that are used for your first name. Tell the meaning of your first name. If you do not know this, ask your teacher to help you find it. Tell the meaning of your surname and of your middle name, if you can.

To the teacher: See Appendix note.

A RIDDLE

Black we are, but much admired;
Men seek for us till they are tired;
We tire the horse, but comfort man;
Tell me this riddle if you can.

LESSON VIII

1 A sunshiny shower will not last half an hour.

2 A sunshiny shower
Will not last half an hour.

I WRITTEN Study 1, and compare it with 2. The same rime is written first as prose, and then as verse. Notice that the second line in 2 is begun with a cap. Write 1 and 2, and verify your work by your book.

Rule 7 Begin every line of verse with a cap.

II WRITTEN A couplet is made up of two riming lines. Words *rime* when they end with the same sound or sounds. The riming words in the couplet above are *shower* and *hour*. Write the following sentences as couplets:

1 A man of words and not of deeds is like a garden full of weeds.
2 He who fights and runs away may live to fight another day.

III ORAL What words are rimed in the first of the two sentences you have just written? in the second? Did you use one more capital in each sentence when you wrote it as a couplet? Look in your reading-books, and if you find any other couplets there, read them in class.

LESSON IX

1 March winds and April showers
Bring forth the May flowers.
2 Politeness is to do and say
The kindest thing in the kindest way.

I WRITTEN Study the first couplet till you know it perfectly. Write it from memory, and verify. If your work is not absolutely perfect the first time, do it again. Did you notice that the names of the months are proper names?

Do the same with the second couplet. Be careful to *center* your work well. That is, place it so it looks well on the page, with as much space from one margin as from the other.

II WRITTEN In one or two sentences, tell some way in which you are trying each day to be polite.

III ORAL Repeat all the rules you have had for the use of caps and points.

IV ORAL Tell about the very politest thing that you have ever seen a child or an older person do. Try to decide first for yourself just why it was polite.

To the teacher: See Appendix note.

LESSON X

1 He that would live in peace and rest
Must hear and see and say the best.
2 Hear no evil, see no evil, speak no evil.

I WRITTEN You have here a couplet and a prose proverb, saying the same thing in different ways. Notice the commas carefully. Write 1 from memory; verify. How many sentences are there in 2? Write 2 from memory, and verify.

Rule 8 The comma is sometimes used between very short sentences.

II WRITTEN Copy the following sentences, noting the commas:

1 I came, I saw, I conquered.
2 I slip, I slide, I gloom, I glance.
3 I sing, I sing from morn till night.

III ORAL Tell one good reason why everybody should try not to hear, see, nor speak evil of another. Have you seen the little Japanese images which illustrate this proverb?

A RIDDLE

Two-legs sat upon Three-legs
With One-leg in his lap;
In comes Four-legs,
And runs away with One-leg;
Up jumps Two-legs,
Catches up Three-legs,
Throws it after Four-legs,
And makes him bring One-leg back.

LESSON XI

A swarm of bees in May
Is worth a ton of hay;
A swarm of bees in June
Is worth a silver spoon;
A swarm of bees in July
Is not worth a fly.

I WRITTEN Study this rime till you are sure you know it. Notice the three couplets, and learn one at a time. The semicolon is used here instead of the comma or period. The sentences are longer than those in Lesson X.

Write the rime from memory. Did you have every word, letter, and point right? If not, do your work again.

Rule 9 The semicolon is often used between short and very closely related sentences.

II WRITTEN Write one or more sentences, being very careful as to form, telling why bees are worth more early in the spring than later.

III ORAL Find out if you can, and then tell in class, what kinds of flowers bees like best. Can you name any kinds of honey? You may ask your grocer about this. Tell anything you know or can find out about bees; read in class or sing any songs you know about them.

IV ORAL Look in your reading-books to find examples of the use of the semicolon between sentences. Read several examples in class.

To the teacher: See Appendix note.

LESSON XII

All work and no play
Makes Jack a dull boy;
All play and no work
Makes Jack a mere toy.

I WRITTEN Observe that the lines here do not all begin at the same distance from the margin. The first and third and the second and fourth are said to *aline,* or to be in the same line from top to bottom. Write from memory, and verify.

Rule 10 In writing verse, aline riming lines.

II WRITTEN Write the rime as a couplet, changing from caps to small letters as you find necessary. Then try to make a rime on the same pattern, with beats coming as they do here; thus,

All *work* and no *play* makes *Jack* a dull *boy*
All *play* and no *work* makes *Jack* a mere *toy*

III ORAL Memorize couplets from the Additional Rimes of this book, and repeat them in class.

To the teacher: See Appendix note.

A RIDDLE

Black within and red without,
Four corners round about.

LESSON XIII

Little Tommy Tucker
  Sings for his supper;
What shall he eat?
  White bread and butter;
How shall he cut it
  Without any knife?
How shall he marry
  Without any wife?

I WRITTEN Study the rime. Write it from memory, and verify by your book. If you have made even one mistake, try again.

II WRITTEN Select a simple rime from the Additional Rimes of this book; copy it, and verify.

III ORAL Read the rimes you have selected and copied.

IV ORAL Do *supper* and ~~*Tucker*~~ butter make a perfect rime? Find one or more words that will make a perfect rime with each of the following words:

bake	follow	plum
blue	fish	queen
bird	girl	skate
bread	grow	Will
cat	king	willow
cloud	mill	wonder
dog	night	you
dust	never	young

LESSON XIV

Tommy's tears and Mary's fears
Will make them old before their years.

I WRITTEN This couplet is short, but it contains something new and important. The apostrophe and *s* are written after *Tommy* and after *Mary* to show possession or ownership or source. Write from memory, and verify.

Rule 11 In writing names of persons or things, show possession by the apostrophe with s, or by the apostrophe alone, according to the special case.

II WRITTEN After instruction from your teacher, write the following so as to show possession:

1 The head belonging to one boy, girl, horse, ox, fox, lady, baby, monkey, man, woman, fish, sheep, child;

2 The heads belonging to two boys, two girls, two horses, two oxen, two foxes, two children, two ladies, two babies, two monkeys, two men, two women, two fishes, two sheep.

III ORAL Spell the possessives called for in the second written exercise above, naming the apostrophe in the proper place; thus, *b-o-y-apostrophe-s.*

A RIDDLE

As round as an apple,
As deep as a cup,
And all the king's horses
Can't pull it up.

LITTLE TOMMY TITTLEMOUSE
WANDA GÁG

LESSON XV

Little Tommy Tittlemouse
Lived in a little house;
He caught fishes
In other men's ditches.

I WRITTEN Study the rime. Write the two couplets from memory, and verify.

II WRITTEN Look thru your readers for examples of the use of the apostrophe with or without *s* to show possession. Copy several examples to read in class.

III ORAL Discuss with your teacher's help the various ways in which possession may be shown. Study your readers till you think you have mastered this point. Notice that the words *yours, ours, hers, its,* and *theirs* are not names, and so use no apostrophe to show possession.

IV ORAL What words show possession in the following sentences:

John lost his hat
Mary found her book
Clara kept Jack's ball
Is that yours?
We love our friends
The boys won their game
I will get my lessons
No, it is theirs
Are you thru your work?
This book is mine
The calf cried for its mother
The last one is ours

LESSON XVI

Humpty Dumpty sat on the wall,
Humpty Dumpty had a great fall;
All the king's horses and all the king's men
Can not set Humpty Dumpty up again.

I WRITTEN Notice the possessive sign in *king's*. Can you guess this riddle? If you can not, see the Appendix. Write the rime from memory, and verify.

II WRITTEN Again look thru your readers for examples of the apostrophe with *s* used to show possession. Copy several examples, and bring them to class to read.

III ORAL Tell riddles in class to be guessed. Get as many new ones as you can, but be sure to get all the old ones that your father and mother can tell you. Write these, and read or repeat in class.

To the teacher: See Appendix note.

A GAME

"How do you do, neighbor?"
"Neighbor, how do you do?"
"Very well, I thank you."
"How does Cousin Sue?"
"She is very well,
And sends her love to you;
And so does Cousin Bell."
"Ah, pray, how does she do?"

LESSON XVII

Come when you're called,
Do what you're bid,
Shut the door after you,
Never be chid.

I WRITTEN Study the rime with care. Note the apostrophe in *you're,* which shows that the letter *a* has been left out. The word *you're* is called a *contraction,* because two words have been drawn together, or contracted, into one.

A contraction is a shortened form in which one or more letters have been left out.

Rule 12 Use the apostrophe in contractions to show the omission of one or more letters.

II WRITTEN Tell in two or three carefully written sentences why nobody should leave doors open for someone else to close. May so small a thing as the closing of a door show gentle manners? Do you know anyone who rushes thru doors, leaving them open, or who shuts them with a bang?

III ORAL Read if convenient Alice Carey's *The Calf Spot,* or *Who Shut the Barn-door.*

Begin now to keep in a permanent form a list of contractions, giving also the full form. Do not begin these with caps, for they are not sentences nor proper names.

To the teacher: See Appendix note.

LESSON XVIII

Tulips in the garden grow;
Don't they make it gay?
I'm very fond of tulips;
I'll pick one if I may.

I WRITTEN Notice the new contractions, *I'm, I'll,* and *don't.* What letter or letters are left out in *I'm?* in *I'll?* in *don't?* Study carefully, and write from memory. Verify.

II WRITTEN Copy the following statements, and put a question-mark after each. Do they tell quite a different story after you have done this?

You are sorry.
You were told so.
You say you do not believe it.
You believe the cat ran away.

III ORAL If you have seen tulips, can you tell from what they grow? Are there many kinds? When do they blossom? What are their colors? Will a little time and trouble in the fall give you some of these lovely flowers in the spring? How do you prepare the soil? When and how deep do you plant the bulbs? Is it to keep them from freezing that you cover them with leaves and straw? Ask your parents about this. Why does it hurt a plant to freeze and thaw, over and over again? Does a blanket of leaves keep them from this?

To the teacher: See Appendix note.

LESSON XIX

Every lady in the land
Has twenty nails upon each hand
Five and twenty on hands and feet
All this is true without deceit.

I WRITTEN Decide where you will place two semicolons and one comma, so as to make this rime tell the truth *to the eye*. After you have done this, ask your teacher if your work is correct. Then write the rime from memory, and verify. Do you see that there is a closer connection in thought where you put the comma than where you put the semicolons?

II WRITTEN Tell in one or two sentences whether you see any use in caps and points.

III ORAL Discuss in class whether we are better off for having caps and points. Remember that books have not always used these to help the eye get the meaning. Repeat the rime given today in such a manner as to give the sense clearly.

FOOT-RIME

Shoe the old horse,
Shoe the old mare;
Let the little coltie's
Foot go bare.

LESSON XX

Little Robin Redbreast
Sat upon a rail;
Niddle-noddle went his head,
Wiggle-waggle went his tail.

I WRITTEN Notice the hyphen in *niddle-noddle* and in *wiggle-waggle.* Write from memory, and verify.

Rule 13 Use the hyphen to join two or more words into one.

The hyphen is also used to show the division into syllables, when a word is carried from one line to the next. A compound word is made by the union of two or more words.

II WRITTEN Copy the following and explain what each word means. When a compound is not too long, and when it is very commonly used, the hyphen is likely to be dropped. *Redbreast* was first written as two words, then with a hyphen, then as one word.

rocking-chair	fiddling-stick
pudding-stick	marrow-bone
sky-blue	barley-meal
apple-pie	milk-jug
cherry-tree	cream-pot
bag-pudding	pin-cushion

III ORAL Look thru your readers for compound words written with the hyphen. Make a list of these, and read your list in class.

IV ORAL Make another list of compounds not written with the hyphen. Read this list also.

LESSON XXI

I had a little pony,
His name was Dapple-gray;
I lent him to a lady
To ride a mile away;
She whipped him, she lashed him,
She rode him thru the mire;
I would not lend my pony now
For all the lady's hire.

I WRITTEN Note the apostrophe and *s* after *lady*. Note the hyphen in *Dapple-gray*. How many sentences in this rime? Do you find seven? How many lines in the last sentence? Write from memory, and verify.

II WRITTEN Write three or four sentences, telling your opinion of the lady in our rime. Would you have lent your pony to her again?

III ORAL Tell stories of your own pony or horse, if you have one. Can animals be trained better thru kindness than in any other way? Have you a dog that knows tricks? How did he learn them?

IV ORAL Point out in the following sentences compound words written without a hyphen:

1 I took her a basketful of potatoes, a bucketful of milk, three cupfuls of sugar, and a handful of roses.

2 He was already up and almost dressed. Altho his wife was sick and altogether helpless, she was always cheerful.

To the teacher: See Appendix note.

LESSON XXII

Multiplication is vexation;
Division is just as bad;
The Rule of Three perplexes me,
And Practice drives me mad.

I WRITTEN Study the rime carefully. Notice the semicolons after the two first sentences. Observe the comma between the two statements of the last sentence. Every sentence must contain at least one independent statement, and it may have a number of them. Write from memory, and verify.

Rule 14 Independent statements which are not complete in themselves are separated by commas or less often by semicolons.

Independent statements are often introduced by the words *and, or, nor, *for, but, yet, so,* and the like.

II WRITTEN Tell in two or three carefully written sentences what you like best or what you like least in your own number-work. Try to find out what is meant by the Rule of Three. 2 : 4 :: 4 : 8 is an illustration. Textbooks use the word *examples* now instead of *practice.* What subject was the hardest for the speaker in the rime?

III ORAL Repeat all the counting-out rimes that you know or can find. Any older person can probably repeat some of these for you. Volumes of folk-lore will contain many.

To the teacher: See Appendix note.

LESSON XXIII

Cock crows in the morning to tell us to rise,
And he who lies late can never be wise;
For early to bed and early to rise
Is the way to be healthy and wealthy and wise.

I WRITTEN Study this rime with care. Be sure you can spell all the words. *And* (second line) and *for* (third line) introduce independent statements. The four lines make one sentence.

II WRITTEN Tell in two or three carefully written sentences some of the things to be gained by rising early and some of the things to be lost by lying abed.

III ORAL How early do cocks crow? Tell any stories you have heard about them. Do you know the story of a cock that thought his crowing made the sun rise? Perhaps your teacher will tell you this story of *Chantecler,* by Edmund Rostand.

To the teacher: See Appendix note.

A RIDDLE

Little Nancy Etticoat,
In a white petticoat,
With a red nose;
The longer she stands
The shorter she grows!

LESSON XXIV

Cock crows in the morning
To tell us to rise,
And he who lies late
Can never be wise;
For early to bed
And early to rise
Is the way to be healthy
And wealthy and wise.

I WRITTEN Look at this new way of writing the lesson you had yesterday. The rime is usually written in eight lines, as given here. Write from memory, and verify by your book. Remember that your writing must be so perfect that it might be used by the printer for copy.

II WRITTEN Write from memory the rule for independent statements. Write the list of words which may show a statement to be independent.

III ORAL Repeat any other early-rising rimes that you may know.

"Lend me thy mare to ride a mile!"
"She is lamed, leaping over a stile."
"Alack, and I must keep the fair!
I'll give thee money for thy mare."
"Oh ho, say you so?
Money will make the mare to go!"

LESSON XXV

He that would thrive
Must rise at five;
He that hath thriven
May lie till seven;
And he that by the plow would thrive
Himself must either hold or drive.

I WRITTEN Study this rime carefully. Notice that the third couplet has longer lines than the other two. Plan for this before you start to write, and begin your first line well in from the margin. When your work is done, the whole should be well centered. The semicolon which occurs after *seven* separates two independent statements. What word joins the last independent statement to what goes before? Write from memory, and verify by your book. Was your work entirely free from errors?

II WRITTEN Write one or two sentences telling in your own words what the rime teaches.

III ORAL Find out by inquiry whether it is necessary to "hold" a new-fashioned plow. Find pictures, if you can, of both the old-fashioned and the new-fashioned plows.

IV ORAL Find a word to rime perfectly with each of the following:

bees	year	sky
clover	ground	air
hay	bells	down
plow	deep	roar
birds	moon	peep

LESSON XXVI

Be you to others kind and true
As you'd have others be to you;
And neither do nor say to men
Whate'er you would not take again.

I WRITTEN You have two new contractions here, *you'd* for *you would* and *whate'er* for *whatever.* What word introduces the last independent statement? Write from memory; verify.

II WRITTEN Put into one or two sentences the teaching of this rime, trying to get it all into one short sentence if possible.

III ORAL Try to find some other rimes that teach this same lessons of kindness. If you find such, read them in class. Do you call this rime a good one to live by? Did you ever hear of the "Golden Rule"? What is it?

Intery, mintery, cutery corn,
Apple-seed and apple-thorn;
Wire, brier, limber lock,
Three geese in a flock;
One flew east, and one flew west,
One flew over the cuckoo's nest;
Sit and sing by the spring,
Out, out, and in again,
O-U-T, and out goes he!

LESSON XXVII

How many stars are in the sky?
More than you can count or I.
How many drops are in the seas?
How many leaves upon the trees?
How many grains of sand on the shore?
Count all you can, and there are more.

I WRITTEN Study the rime. Notice the way of writing the couplets. Where did we have the same form before? What are the riming words? Notice the comma between the two independent statements of the last sentence. Every line in this rime is a sentence. Write from memory, and verify by your book.

II WRITTEN Try to make an original couplet, and copy it to read in class.

III ORAL Look thru your readers and notice some of the ways in which stanzas are alined. Read one stanza in class, and tell which lines are alined. A stanza is a single group of lines.

IV ORAL Do you see that a question is a statement turned around? *He must* becomes *must he* when we ask a question. How many sentences do you count in the rime? Are the rimes perfect? How many independent statements in all? Seven is right.

LESSON XXVIII

I'll tell you a story
About Jack a' Nory,
And now my story's begun;
I'll tell you another
About Jack and his brother,
And now my story's done.

I WRITTEN Study all the points with care before you try to write. Note the two commas and the semicolon. The connection in thought is closer at the commas than at the semicolon. The semicolon follows the first sentence, and each sentence contains two independent statements joined by *and*. *a'* before *Nory* means *from* or *of*.

Notice *I'll* for *I will* and *'s* for *is*. Observe that there are two couplets and that the last line rimes with the third. Be sure to aline as the copy does. This is a very common pattern of rime. Write from memory, and verify by your book.

II WRITTEN Arrange the following words in an order of rime like that given today, and consider whether they can be arranged in many other ways:

feather, dresses, succeed, blesses, indeed, weather

III ORAL Look thru your readers for rimes made on the pattern of the one in today's lesson. If you find any, read them in class. If you do not succeed, ask someone to tell you the rime of *Little Miss Muffet,* of *Hey, diddle, diddle,* or of *Old Mother Hubbard.* Can you tell how many beats or accents are in the third or in the sixth line?

To the teacher: See Appendix note.

Little Betty Blue

LESSON XXIX

Little Betty Blue
Lost her holiday shoe;
What can little Betty do?
Give her another
To match the other,
And then she may walk in two.

I WRITTEN Is this rime similar to the one of yesterday? Notice the *and* which joins the independent statements of the last sentence. How many sentences are there in the rime?

II WRITTEN Try to make an original rime on the pattern of *Little Betty Blue.* If this is too hard, copy from your reader a short rime that you like, and verify it.

III ORAL Read in class the rimes that you have written, original or otherwise.

WHEN TWO BOYS START TO RUN A RACE

One to make ready!
Two to prepare!
Good luck to the rider,
Away goes the mare!

One for the money!
Two for the show!
Three to make ready!
And four for the go!

LESSON XXX

We're all in the dumps,
For diamonds are trumps;
The kittens are gone to Saint Paul's;
The babies are bit,
The moon's in a fit,
And the houses are built without walls.

I WRITTEN Study this nonsense-rime till you know every line and word and point. Notice *we're* for *we are*. *Saint Paul's* means Saint Paul's church. Notice *'s* for *is*. Of six independent statements here, *for* introduces the second, and *and* introduces the last. The third line and the fourth line are each a complete sentence. Write from memory, and verify.

II WRITTEN Try to make an original rime on this pattern. Have two beats, two beats, three beats; two beats, two beats, three beats. If you can not make a rime, learn one to repeat in class, selecting one of the pattern given today.

III ORAL Repeat the rimes you have learned or have written.

A RIDDLE

As soft as silk, as white as milk,
As bitter as gall, a thick wall,
And a green coat covers me all.

LESSON XXXI

Peter White
Will ne'er go right;
Will you know the reason why?
He follows his nose
Wherever he goes,
And that stands all awry.

I WRITTEN Study the rime. Notice *ne'er* for *never*. *And* introduces the last independent statement. Can you guess what *awry* means? Write from memory, and verify.

II WRITTEN Select the three rules for punctuation that you think are the most helpful, and write them from memory.

III ORAL Find in the Additional Rimes other rimes on the same pattern as that used today. Read several of these in class.

There was a jolly miller
Lived on the river Dee;
He worked and sang from morn till night,
No lark so blithe as he;
And this the burden of his song
Forever used to be:
"I care for nobody,—no, not I;
And nobody cares for me."

LESSON XXXII

I had two pigeons bright and gay;
They flew from me the other day;
What was the reason they did go?
I can not tell, for I do not know.

I WRITTEN Notice that the last line contains two independent statements joined by *for*. Each of the two couplets contains two sentences. Write from memory, and verify.

II WRITTEN If you know anything interesting about pigeons or doves, write three or four sentences telling what you know. Or else write about some other pet that you have had. Have you ever seen a squab-farm, where they raise young pigeons for market?

III ORAL Discuss the keeping of pets. Do you think it a good thing for every child to have some living thing for a pet? Tell what pet you like best.

"Is John Smith within?"
"Yes, that he is."
"Can he set a shoe?"
"Ay, marry, two;
Here a nail, and there a nail,
Tick, tack, too."

LESSON XXXIII

Monday's child is fair of face;
Tuesday's child is full of grace;
Wednesday's child is the child of woe;
Thursday's child has far to go;
Friday's child is loving and giving;
Saturday's child works hard for a living,
But the child that is born on the Sabbath day
Is lucky and bonny and wise and gay.

I WRITTEN This is a bit of folk-lore you will have to study hard, if you write it without a mistake the first time. *Wednesday* and *Tuesday* are not easy to spell. In order to follow the copy, you will need to begin well to the left and write rather small. What word in the fourth couplet introduces the seventh independent statement? Write from memory, and verify your work.

II WRITTEN Find in the Additional Rimes another one about the days of the week, and copy carefully.

III ORAL Ask your parents to repeat to you any rimes they may know about the days of the week. Repeat these and any other folk-lore rimes that you may find. *Folk-lore* is made up of the rimes and sayings and tales kept by the people for a long time.

IV ORAL Review all the rules that you have had thus far.

LESSON XXXIV

1 Summer winds, blow strong and cool,
For I'm obliged to stay in school.
2 Snake, snake, come out of the grass,
And I'll not hurt you as I pass.
3 Bee, bee, with buzzing wing,
I'll steal your honey if you sting.
4 Purple plums that hang so high,
I shall eat you by and by.

I WRITTEN We have something new today. The names *winds, snake, bee,* and *plums* are all used in direct address, that is, they name things that are spoken to. For that reason, they are separated by commas from the rest of the sentence. We say that they are *set off* by commas.

Study the rimes, one at a time. Write and verify.

Rule 15 Set off by commas names used in direct address.

II WRITTEN Copy and point the following sentences, remembering (1) that a period or other point may take the place of a comma at the end of a sentence; (2) that a name used in address, if it is at the beginning or at the end of a sentence, needs only one comma.

May come here
Will you come here May
Come here May
Jack be nimble
Run Sam run
Go mill go
Don't tease me child
Little girl please don't cry
Poor little bird who hurt you
Fly home lady-bird to the old elm tree
I wish Mr. Brown that you would reply
What a scamp you are Tom

LITTLE CLOUD ATHWART THE SKY,
WHAT'S THE NEWS UP THERE SO HIGH?
WANDA GÁG

LESSON XXXV

Little cloud athwart the sky,
What's the news up there so high?
Master wants to cut his grain;
Can you tell how soon 'twill rain?

I WRITTEN Notice the contractions *what's* and *'twill* for *what is* and *it will.* Do you see that *Little cloud athwart the sky* is all used in address? Athwart is a rather unusual word meaning *across.* Notice the two couplets and the riming words. Write from memory, and verify.

II WRITTEN Write five sentences, using in each a name in direct address. Have some of these names made up of several words. Look thru your readers for ideas to help you in this. How many commas do you use if the name in direct address comes just at the beginning or just at the end of a sentence?

III ORAL Read from your readers examples of direct address. Repeat any weather-rimes that you know.

Doctor Faustus was a good man,
He whipped his scholars now and then;
When he whipped them, he made them dance
Out of Scotland into France,
Out of France into Spain,
And then he whipped them back again.

LESSON XXXVI

Lady-bird, lady-bird,
Fly away home!
Your house is on fire!
Your children will burn!

I WRITTEN Study the rime till you know it. Notice the hyphen in *lady-bird.* Why are exclamation points used? Write from memory, and verify.

II WRITTEN Point the following so as to show what is meant:

a statement of fact	*a command*	*an excited command*
Boys swim	Boys swim	Boys swim
Girls sew	Girls sew	Girls sew

III ORAL Do you know any other rimes about the lady-bird or lady-bug, as it is sometimes called? If you do, repeat them. The most common lady-bird is a beetle, red and black, or orange and black. When one of these alights on the hand, folk-lore teaches all who wish good luck to repeat the above rime.

A RIDDLE

Over the water,
And under the water,
And always with its head down.

LESSON XXXVII

Hush-a-by, Baby, lie still with thy daddy,
Thy mammy has gone to the mill
To get some meal to make a cake;
So pray, my dear Baby, lie still.

I WRITTEN Study the rime. Note that *baby* and *my dear baby* are terms used in direct address. Usage differs as to caps in these terms. When *Baby* is used instead of the real name, capitalize it. Note the hyphens in *hush-a-by*. The independent statement in the last line is introduced by *so*. Write from memory, and verify.

II WRITTEN Copy the following, noticing where caps are used:

I am coming, Father.
Oh dear, Mother, I will go.
Well, Brother, here we are.
I am going now, Sister.
O Mother! I will go.
May I borrow your book, sister Jane?
My very kind father helped me.
What is home without a mother?
I have a dear little sister.
Where is your grandfather?
Is your uncle here?

III ORAL Look thru your readers and try to decide just how terms of relationship are capitalized. Discuss the subject in class, and decide upon your own usage.

LESSON XXXVIII

Polly, the milkmaid,
Comes over the plain;
She fills up her milk-pails
And then back again.

I WRITTEN There is something new today. The word *milkmaid* explains who Polly was, without actually stating it. We call *milkmaid* an appositive, or we say it is in apposition with Polly. If these terms are new to you, be sure to learn them thoroly. Observe the commas which set off the appositive. Notice that *milkmaid* is written without a hyphen, and *milk-pails* is written with a hyphen. This is because *milkmaid* has been more used than *milk-pails,* and so we have come to think of *milkmaid* as one word. Write from memory, and verify.

Rule 16 Set off by commas appositives of more than one word.

My son John has no comma, for the appositive *John* is only one word.

II WRITTEN Point off the following sentences:

1 Molly my sister and I fell out
2 John the youngest son was lost
3 I had a little maid the prettiest ever seen
4 Toby Sizer the old miser would not buy a cloak
5 Jim the giant grim wears a hat without a brim
6 Did you see my cousin Mary Lee

III ORAL Look thru your readers for other examples of appositives. Have three short ones ready to read in class.

LESSON XXXIX

Here am I,
  Little Jumping Joan;
When nobody's with me
  I'm always alone.

I WRITTEN Study the rime. Do you see that the comma, which you would expect after the appositive *Joan,* has given place to the semicolon? Observe the two contractions. How many words in the appositive? Pronounce *Joan* in one syllable to rime with *alone.* Write from memory, and verify.

II WRITTEN Copy and point the following sentences and set off the appositives by commas:

1 Arthur the king of England was much loved
2 Have you heard about John Gilpin the man who rode a race
3 Can you tell the story of Bo-peep the girl who kept sheep
4 I wish I were a robin a crimson-breasted robin
5 How welcome are the birds those messengers of spring

III ORAL Look thru your readers to find other examples of appositives. Bring these to class and read there. Try to find one in which the second comma has given place to a more important mark. Where have you seen a picture of Little Jumping Joan?

Ride a cock-horse to Banbury Cross
To see an old lady upon a white horse;
Rings on her fingers, and bells on her toes,
And so she makes music wherever she goes.

LESSON XL

Molly, my sister, and I fell out,
And what do you think 'twas all about?
She loved coffee, and I loved tea,
And that was the reason we couldn't agree.

I WRITTEN Study the rime carefully. Observe the two contractions, the appositive, and the commas. The first *and* joins *Molly* with *I*. Do you notice the three *ands* that join independent statements? Name the two statements in the first couplet. Name the three statements in the second couplet. Write from memory, and verify. Was your work perfect at the first writing?

II WRITTEN Select from your readers or from the Additional Rimes a short rime containing an appositive, and copy. Verify your work.

III ORAL Give original examples of appositives. Remember that the appositive is one of the commonest things in everyday speech: Tony Olin, the little rascal; my uncle, Mr. James Clark; America, the land of the free.

IV ORAL Find several appositives in your readers; copy and verify, and read in class. Explain the line if it were pointed thus:

Molly, my sister and I fell out.

LESSON XLI

There was an old woman had three sons,
    Jerry and James and John;
Jerry was hung, James was drowned,
John was lost and never was found;
And there was an end of her three sons,
    Jerry and James and John.

I WRITTEN Study this old rime with care. *Jerry and James and John* is a single appositive explaining *sons,* and has a comma before it. The comma which would naturally come after it gives place to the semicolon. What word is understood in the first line? Would the line be as smooth if it read *an old woman who?* Notice the new alinement. Write from memory, and verify.

II WRITTEN Write from memory the rules for pointing off names used in direct address and names used in apposition.

III ORAL Do you see that appositives shorten speech and make it brighter? Is it shorter to say *Paddy, the Welshman,* or *Paddy, who was a Welshman?* Would you like to use the full forms every time you speak, or do you think appositives are often better?

LESSON XLII

Hi, diddle, diddle,
The cat played the fiddle;
The cow jumped over the moon;
The little dog laughed
To see the craft,
And the dish ran away with the spoon.

I WRITTEN This lesson has something new, so study carefully. You have three interjections followed by commas. *Interjection* means something *thrown in.* Is *laughed* and *craft* a perfect rime? Does it look so? Write from memory, and verify.

Rule 17 After an interjection which is not emphatic, use the comma; after an interjection which is emphatic, use the exclamation point.

II WRITTEN Look thru your readers, and copy several interjections. Afterwards list these alphabetically. Keep this list, and add to it from time to time.

III ORAL Read aloud in class the lists you have made. Add to your own lists as you hear the others read. Tell as nearly as you know, or can guess, the sort of feeling that each interjection shows. Does the tone of voice often tell feeling? What about *sh-sh-sh?* Does *alas* always express sorrow? Discuss this.

LESSON XLIII

Ah, hear the wind blow!
And see the deep snow!
Where now are the birds that we loved to hear sing?
They're where it is warm,
They're free of all harm,
They'll come back again in the spring, in the spring.

I WRITTEN Study the rime. We more often say *free from* than *free of,* but either is right. It is very common in verse to repeat a phrase after the manner of an interjection. *In the spring,* if repeated several times, would need a comma after each repetition. Write from memory, and verify.

II WRITTEN Look thru any book to find new examples of interjections. Add these to your list.

III WRITTEN Place points where they are needed in the following:

Fe fo fi fum
Alas what shall I do
Mew mew mew
Oh no
Ha ha ha
Bow wow wow
Oh what a shame
Hurrah boys

IV ORAL May several interjections be used as one exclamation? If you can find examples of this use, read them in class.

A RIDDLE

A hill full, a hole full,
Yet you can not catch a bowl full.

LESSON XLIV

A dillar, a dollar, a ten o'clock scholar,
What makes you come so soon?
You used to come at ten o'clock,
And now you come at noon.

I WRITTEN Study the rime and notice the new points. The *o'* in *o'clock* stands for *of the*. We still sometimes say *ten of the clock* or *ten by the clock*. *Dillar and dollar* are interjections. There are many interjections whose meaning we can only guess at, and often they have no meaning now. Write from memory, and verify.

II WRITTEN Continue to add to your list of interjections. If you can obtain a complete copy of Mother Goose, you will find many new ones there.

III WRITTEN Write in separate columns the interjections you might use to show (1) joy; (2) pain; (3) sorrow; (4) anger; (5) amusement; (6) disgust; (7) surprise.

IV ORAL What is the hour of noon? How many hours from noon to midnight? Does the clock, or the sun, determine the length of day? Discuss this in class.

What goes up must come down
On your head or on the ground.

LESSON XLV

Alas, alas for Miss Mackay!
Her knives and forks have run away;
And when the cups and spoons are going
She's sure there is no way of knowing.

I WRITTEN Study the rime. Note every point with care. Observe the two couplets. Write from memory, and verify.

II WRITTEN Copy and capitalize the following; punctuate, the first time making one exclamation of each group, and the second time making an emphatic exclamation of each interjection:

oh oh oh	quack quack
cackle cackle	pshaw pshaw
fudge fudge	baa baa baa
caw caw caw	tu-whit tu-whoo

III ORAL Look thru your readers to find interjections and other words used there in emphatic exclamation. Be ready to read the most interesting examples that you find.

A RIDDLE

Hick-a-more, Hack-a-more,
On the king's kitchen-door;
All the king's horses
And all the king's men
Couldn't drive Hick-a-more, Hack-a-more
Off the king's kitchen-door.

LESSON XLVI

By, Baby-bunting!
Father's gone a-hunting,
Mother's gone a-milking,
Sister's gone a-silking,
Brother's gone to buy a skin
To wrap the baby-bunting in.

I WRITTEN Study the rime, noting the many hyphens and the repeated use of *'s*. *Bunting* means *short* and *fat*. We might use *chubby* in about the same sense. *A-silking* is what we should mean by the phrase *dressing up in silk*. Write from memory, and verify.

II WRITTEN Copy the following expressions and put an exclamation point after each:

Good night
Good evening
God bless you
God be with you
What a shame
The black villain
The same to yourself
Fare thee well
Merry Christmas
Happy New Year
A happy birthday to you
What a pity

III ORAL Do you see that each of these expressions is equal to an entire sentence? Try to find similar ones in your reading-books. Read aloud in class the ones you find. Does each of these show feeling of some sort?

LESSON XLVII

Peas-porridge hot!
  Peas-porridge cold!
Peas-porridge in the pot
  Nine days old!
Some like it hot,
  Some like it cold,
Some like it in the pot
  Nine days old.

I WRITTEN Study this old rime. Commas might be used instead of the first two exclamation points. Notice that there is no statement in the first stanza, and that it merely says *porridge, porridge, porridge.* Write from memory, and verify.

Rule 18 Any word, or group of words, when used as a complete exclamation, should be followed by the exclamation point.

II WRITTEN Give careful directions for making plain breakfast porridge of any sort.

III ORAL Find some older person who will show you how to clap hands with another to the rhythm of the old rime given today. Then in class see which two pupils can clap hands fastest and best.

IV ORAL Pronounce the following queer old interjections distinctly:

1 Hurly-burly, trumpet, trase!
2 Hey, diddle, dinkety, pompety, pet!
3 Hoddley, poddley, tempests and fogs!
4 Hickelum, pickelum, pumice-stone!
5 Finnikin, winnikin, wo!

LESSON XLVIII

Poor old Robinson Crusoe!
Poor old Robinson Crusoe!
They made him a coat
Of an old nanny-goat;
I wonder how they could do so!
With a ring-a-ting-tang
And a ring-a-ting-tang,
Poor old Robinson Crusoe!

I WRITTEN Which two lines make the first sentence? Which line makes the second sentence? What makes up the rest of the rime? Study the rime, and write it from memory; verify.

II WRITTEN Try to make a parody on the rime of today's lesson.

A parody is a very close imitation. It must have the same number of lines and the same number of beats to a line, and it may also have the same rimes as the original.

III ORAL What feeling is expressed by the line *I wonder how they could do so?* If no answer is expected, does the exclamation mark carry the idea of wonder better than the question-mark? Try the question-mark and the exclamation point in turn after the following expressions to see which seems best in each case:

1 Was ever heard such noise and clamor
The hatchet's jealous of the hammer
2 Why, oh, why did she go
3 Must I die here alone
4 Where is our fatherland
5 Will help never come

LESSON XLIX

O listen, my doll, and hear something new!
You're not to repeat, 'tis only for you;
Mark! pussy has stolen Grandpapa's shoe,
And Topsy has painted dog Fido sky-blue!

I WRITTEN This rime will need careful study. There is one new thing to remember, the use of *O* with a following word. Note the contractions and the possessive. What does sky-blue mean? Write from memory, and verify.

Rule 19 Always write the interjection O as a cap with no point after it.

On the contrary, the exclamation *oh* usually is followed by comma or exclamation point.

II WRITTEN Copy the rule for today, and verify.

III ORAL Read the following examples of the use of O in exclamation:

O fie!
O velvet bee!
O Israel!
O royal duke!
O my son Absalom!
O brave marsh mary-buds!
O thou that bringest good tidings to Zion!
O father dear!
O ye heavens!
O for a pair of wings!
O that it were true!
O dear saint!
O pure in heart!
O wind of the moor!
O finny friend!
O happy Holland!
O bells of Notre Dame!

To the teacher: See Appendix note.

LESSON L

Pussy-cat, pussy-cat, listen to news!
Baby's to have a pair of new shoes,
Shoes of morocco, and they shall be green,
The smallest, the neatest that ever were seen;
This is no secret, repeat it you may;
Run, my good pussy, and tell it to Tray!

I WRITTEN This rime is harder than it looks. Before writing, notice these points with care:

(1) A name used three times in direct address; (2) three terms used in apposition; (3) the exclamation point used twice to show excitement; (4) a comma used between two short sentences; (5) semicolons used after two sentences. When you are sure of every point, write from memory, and verify.

II WRITTEN Tell what is the chief point of difference between the speakers of today's rime and yesterday's rime. Is it foolish to make a secret of what can just as well be told? Is it often very unkind to do so? Think this over before writing.

III ORAL Repeat any one rule which you must use in pointing off the rime of today. Repeat every rule used.

LESSON LI

One, two, three, four, five,
I caught a hare alive;
Six, seven, eight, nine, ten,
I let it go again.

I WRITTEN The numbers in this rime form a series, that is, an orderly list of things. Observe the commas. Study the rime, and write from memory; verify.

Rule 20 Use the comma to separate the members of a series, unless AND, OR, NOR, *or some similar word joins them.*

Exception: An *and* thrown in between the two last members of the series, for the sake of sound, does not do away with the comma, as in sentence 2 below.

II WRITTEN Copy the following examples of series:

1 John, Will, Ned may all go.
2 I saw elms, willows, and other trees.
3 Oranges and lemons, oranges and lemons, oranges and lemons!
4 Neither wind nor snow nor bitter cold stopped him.
5 What makes a man healthy and wealthy and wise?
6 What makes a man healthy, wealthy, wise?

III ORAL Look thru your readers to find other examples of series. Bring several of these to class to read.

When there are two items in a series which are to be taken together, of course the comma will not be used; thus, He made his meal of tea, bread, and potatoes; He made his meal of tea, bread and milk.

LESSON LII

Here we go up, up, up;
Here we go down, down, down;
Here we go backward and forward;
Here we go round, round, round.

I WRITTEN Here is a good illustration of series. It is very common to repeat part of a line of verse in this way. Which line needs no comma, and why? Is each line a complete sentence? Write from memory, and verify.

II WRITTEN Copy the following examples of series, and punctuate:

1 Old rags to sell old rags to sell old rags to sell
2 With a hop skip and jump
3 One dog two cats three geese and a turkey-gobbler
4 With sparrows and owls with rats and with dogs
With ducks and with crows with cats and with hogs.

III ORAL Read or repeat any rimes that you find which contain examples of series. You will find many of these in the Additional Rimes of this book.

Tweedle-dum and Tweedle-dee
Resolved to have a battle,
For Tweedle-dum said Tweedle-dee
Had spoiled his nice new rattle;
Just then flew by a monstrous crow,
As big as a tar-barrel,
Which frightened both the heroes so
They quite forgot their quarrel.

LESSON LIII

There was a little man,
And he had a little head,
And he wore a little hat on the top;
And he had a little fan,
And his little vest was red,
And he walked with a little hop, hop.

I WRITTEN Every statement in this rime after the first begins with *and.* It is perfectly natural to begin thus. Little children use a great many *ands.* Early English and the Hebrew scriptures show the same free use of *and.* If you begin every sentence with *and,* you will soon see that this is unnecessary and will often cross out the word. Remember it is not *wrong* to begin thus, but it is needless, therefore not the best way.

Observe the new alinement, also the series of two words at the end. Do you see that the six statements make one sentence? Write and verify.

II WRITTEN Copy the following sentences, putting in commas where needed, and write after each sentence the number of flags mentioned:

1 Jack has a red white and blue flag
2 Ned has a red a white and a blue flag
3 Joe has a red and white and a blue flag
4 Tom has a red and white a blue and white and a yellow flag
5 Sam has a red and a white and blue flag

III ORAL In the above series, do you see that the *a* is repeated for every flag? Look in your readers for other examples of series and read in class.

To the teacher: See Appendix note.

LESSON LIV

Solomon Grundy
Was born on Monday,
Christened on Tuesday,
Married on Wednesday,
Took ill on Thursday,
Worse on Friday,
Died on Saturday,
Buried on Sunday;
This is the end
Of Solomon Grundy.

I WRITTEN Learn the history of Solomon Grundy. Are the lines alined? This form of writing is called *diagonal indention.* There is some hard spelling here, as *buried.* Notice that the first sentence ends with *Sunday.* Write from memory, and verify.

II WRITTEN Select another folk-lore rime about the days of the week, and copy or write it from memory. There is one about sneezing and one about cutting the nails that are interesting.

III ORAL Repeat all the rimes of the week that you can; or read new ones from the Additional Rimes of this book.

The King of France went up the hill
With twenty thousand men;
The King of France went down the hill,
And ne'er went up again.

LESSON LV

To market, to market, to buy a fat pig!
Home again, home again, jiggety-jig!
To market, to market, to buy a fat hog!
Home again, home again, jiggety jog!
To market, to market, to buy a plum-bun!
Home again, home again, market is done!

I WRITTEN Study the rime. Note the three couplets. Note the series of two members in each line. Note the unusual interjections. Among the many exclamations, can you find the single statement of three words? Write from memory, and verify.

II WRITTEN Have you heard any other rime that mothers used to sing, as they tossed a young child up and down on the foot or knee? If so, write it to read in class; or copy any rime you especially like.

III ORAL Read in class the rimes you have written.

Diddle, diddle, dumpling, my son John,
He went to bed with his stockings on;
One shoe off, and one shoe on,
Diddle, diddle, dumpling, my son John.

LESSON LVI

One, two, buckle my shoe;
Three, four, shut the door;
Five, six, pick up sticks;
Seven, eight, lay them straight;
Nine, ten, a good fat hen;
Eleven, twelve, dig and delve;
Thirteen, fourteen, maids a-courting;
Fifteen, sixteen, maids in the kitchen;
Seventeen, eighteen, maids a-waiting;
Nineteen, twenty, that's a-plenty.

I WRITTEN Observe the old forms *a-courting* and *a-waiting*. Notice that each line is a sentence. Write from memory, and verify.

II WRITTEN Try to make a number-rime of your own. If this is too hard, copy one of the Additional Rimes of this book.

III ORAL Read or repeat any other number-rimes, or counting-out rimes that you can learn from your parents or from any other source. Write these, and bring to class.

The valiant Tom and braver Tim
Are both afraid to learn to swim;
They're not so learned as e'en the cats,
And might take lessons from the rats.

LESSON LVII

A was an apple-pie;
B bit it;
C cut it;
D dealt it;
E eat it;
F fought for it;
G got it;
H hid it;
J jumped for it;
K kept it;
L longed for it;
M mourned for it;
N nodded at it;
O opened it;
P peeped at it;
Q quartered it;
R ran for it;
S stole it;
T took it;
V viewed it;
W wanted it;
X, Y, Z, and & [am-per-sand]
All wished for a piece in hand.

I WRITTEN Study this alphabet-rime till you can write it from memory. Note that *eat* is pronounced *et,* a form seldom used now. The proper name of the character & is *ampersand. Per se* is Latin and means *by itself. And per se and* grew into *amperse-and* and then into *ampersand.* Remember the name of this little sign, but do not use it, except in the names of firms and in joining the names of streets.

II WRITTEN Try to make nonsense verses about one or more of the letters of the alphabet. Thus:

> B was cook Betty, a-baking a pie,
> With ten or twelve apples, all piled up on high.

III ORAL Read in class the rimes you have written. Try to find someone who can teach you to sing either the English or the German alphabet.

IV ORAL Can you tell at a glance which letters are left out in the verses above? Will you find which one of you can repeat the alphabet correctly and most rapidly. Do this outside of class.

To the teacher: See Appendix note.

LESSON LVIII

Hickety, pickety, my black hen,
She lays eggs for gentlemen;
Gentlemen come every day
To see what my black hen doth lay.

I WRITTEN Study the rime. Observe the expression *my black hen, she,* and note the comma after *hen.* It is very common thus to repeat, and it is one of the most natural ways of calling attention to anything. Longfellow says: "The smith, an honest man is *he.*" Write from memory, and verify.

Rule 21 When a subject of thought is repeated for emphasis, use the comma to mark the repetition.

II WRITTEN Copy the following lines and punctuate them according to your rule:

1 Little Jack Horner he sat in the corner
2 Little Miss Muffet she sat on a tuffet
3 Old Mother Hubbard she went to the cupboard
4 My poor little brother he is very ill
5 The gold and blue vase it is broken

III ORAL Look thru any volumes of poems for further examples of the use of emphatic repetition. Read in class the examples you find. In high school, you will be told that repetition of this sort is named *pleonasm.*

LESSON LIX

Thirty white horses
Upon a red hill,
Now they tramp, now they champ,
Now they stand still.

I WRITTEN Do you see that the word *they* repeats *horses,* the subject of thought? This is a riddle, and if you do not guess it, look for the answer in the Appendix. Study every point. Write from memory, and verify.

II WRITTEN Look thru your readers to find other examples of repetition for emphasis. This emphatic repetition is more common in verse than in prose. If you can not find examples in your readers, take a volume of verse, and you will surely succeed in a short time.

III ORAL Read aloud in class the examples of emphatic repetition which you have found.

Dame Trot and her cat
Sat down for a chat;
The Dame sat on this side,
And Puss sat on that;
"Puss," says the Dame,
"Can you catch a rat
Or a mouse in the dark?"
"Purr," says the cat.

LESSON LX

I have a little sister, they call her Peep-peep;
She wades in the water, deep, deep, deep;
She climbs the mountain, high, high, high;
My poor little sister, she has but one eye.

I WRITTEN This is another riddle. Note that you would not need the comma after *sister* in the last line if *she* were not repeated. Study the rime. Write from memory, and verify.

II ORAL How may a star be said to wade the water and climb the mountain?

III ORAL Repeat riddles in class. Keep a collection of all the riddles that you find. Your parents can probably tell you some very old ones.

They that wash on Monday
  Have all the week to dry;
They that wash on Tuesday
  Are not so much awry;
They that wash on Wednesday
  Are not so much to blame;
They that wash on Thursday
  Wash in very shame;
They that wash on Friday
  Wash in utmost need;
And they that wash on Saturday,
  Oh, they are slugs indeed.

LESSON LXI

Three little boys a-sliding went
Upon a summer's day;
The ice proved thin, they all fell in,
The rest, they ran away.

I WRITTEN Such forms as *a-sliding* are very common in verse. The *a* is shortened from *in* or *on*. We often hear *a-swimming* and *a-skating*. You see the same *a* in *abed, aboard,* and so on. If we said *The rest ran away,* we should need no comma in the last line. Write the rime from memory, and verify.

II WRITTEN Look thru your readers and other books for forms similar to *a-sliding*. If you find any, copy them for class.

III ORAL Read in class the examples you have found of the use of forms similar to *a-sliding*.

What are little boys made of, made of?
What are little boys made of?
"Snaps and snails and puppy-dogs' tails;
And that's what little boys are made of."

What are little girls made of, made of?
What are little girls made of?
"Sugar and spice and all that's nice;
And that's what little girls are made of."

LESSON LXII

Polly, Dolly, Kate, and Molly,
All are filled with pride and folly;
Polly tattles, Dolly wiggles,
Katie rattles, Molly giggles;
Whoe'er knew such constant rattling,
Wiggling, giggling, noise, and tattling?

I WRITTEN These three couplets need careful study. Notice *whoe'er* for *whoever*. The rime begins and ends with a series. What word repeats the subject of thought? Write from memory, and verify.

II WRITTEN Tell which one of the four girls had the most serious fault and why you think so.

III ORAL After study, name in class the person or thing thought about in each of the following sentences, and name the word which repeats the subject of thought:

1 The smith, a mighty man is he.
2 The little cares that fretted me,
I lost them yesterday.
3 And the South Wind, he was dressed
With a ribbon round his breast.
4 They all climbed up on a high board-fence,
Nine little goblins with green-glass eyes.

LESSON LXIII

Jerry Hall, he is so small
A rat could eat him, hat and all.

I WRITTEN There is something new here. The word-group *hat and all* belongs with *Jerry Hall,* even tho it is not closely attached. For that reason there is a comma before *hat. Small* means stingy. Write from memory, and verify.

Rule 22 Set off by commas a descriptive word-group, unless it is closely connected.

II WRITTEN Memorize the rule for today. Write it from memory.

III ORAL Look thru your readers for short descriptive word-groups, not closely connected. Read several of these in class.

The man in the moon
Came down too soon
And asked the way to Norwich; (nor'rij)
He went by the south,
And burnt his mouth
With eating cold-peas porridge.

LESSON LXIV

Tom, Tom, of Islington,
Married a wife on Sunday,
Brought her home on Monday,
Hired a house on Tuesday,
Fed her well on Wednesday,
Sick was she on Thursday,
Dead was she on Friday;
Sad was Tom on Saturday
To bury his wife on Sunday.

I WRITTEN Study the story of *Tom of Islington. Of Islington* is a descriptive word-group. Write from memory, and verify.

II WRITTEN Copy the following lines, and point off according to your rule, noting that line 4 is different from the rest. What special name was given in Rule 16 to the descriptive group in 2? Review the rule for appositives. Is an appositive one sort of descriptive word-group?

1 Tom who was of Islington had a sad story.
2 Tom the man of Islington had a sad story.
3 Tom of Islington had a sad story.
4 Tom Tucker and Tom of Islington are not the same person.

III ORAL Look thru your readers to find examples of short descriptive word-groups. Read several of these in class.

"There was a crooked man
And he went a crooked mile."

LESSON LXV

There was a crooked man, and he went a crooked
mile;
He caught a crooked sixpence against a crooked
stile;
He bought a crooked cat, which caught a crooked
mouse;
And they all lived together in a little crooked house.

I WRITTEN Observe the descriptive group in the second couplet. Write from memory, and verify.

II WRITTEN Copy the following lines, and place commas where needed:

1 L was a lily so stately and sweet.
2 Tom the piper's son stole a pig.
3 Jack Horner sat in a corner eating a pie.
4 Girls who waste their time must make it up.
5 Boys who excel in pitching usually like baseball.

III ORAL Notice the difference between word-groups that are purely descriptive and those which are restrictive as well as descriptive. Restrictive means *tied down* or *drawn together.* A restrictive group must never be omitted, while a purely descriptive group can be omitted without injury to the sense. Tell whether the word-groups in the following are restrictive, and place commas if needed:

1 The dog that was free ran away at the call,
But the dog that was tied stayed close by the wall.
2 The dog which was very valuable had run away.

LESSON LXVI

Birds of a feather flock together,
And so will pigs and swine;
Rats and mice will have their choice,
And so will I have mine.

I WRITTEN Notice that *of a feather* is closely connected to *birds,* which it describes. This old rime shows that *choice* was once often pronounced *chice.* Swine is another word for *pigs.* Write from memory, and verify.

II WRITTEN This jingle, like many others, has lines containing *an interior rime.* An interior rime is made in the line itself, as *feather—together, mice —choice.* Select from the Additional Rimes one with lines having a double rime of this sort, and copy and verify; or write the rime of Lesson 66 in eight lines, being careful about alinement.

III ORAL Select a number of rimes which have lines containing a double rime. Read those you have selected. In the rime above, what does *of a feather* mean?

Peter, Peter, pumpkin-eater,
Had a wife, and couldn't keep her;
He put her in a pumpkin-shell,
And there he kept her very well.

LESSON LXVII

Rockaby, Baby, up in the tree-top;
When the wind blows, the cradle will rock;
When the bough breaks, the cradle will fall;
Down will come Baby, bough, cradle, and all.

I WRITTEN Study the rime. Read the new rule. Note the *when*-groups of words. Note also the series at the end. Write from memory, and verify.

Rule 23 Set off by commas word-groups of time or place, unless closely connected.

Such groups are often introduced by the words *when, while, as, as long as, since, where, there,* and so on. The *when*-group in Lesson 38 is so closely connected that a comma is not really needed, altho it is not incorrect. A comma at the end of a line of verse is often omitted, because the break in the line serves to mark the pause.

II WRITTEN Write from memory the new rule given today; verify.

III ORAL Repeat any nonsense rimes that you know. Give a good reason for learning a number of these. Is anything that gives pleasure useless? If you do not like nonsense rimes, repeat some rimes that you do like. Is it well that we do not all like the same things? Would life be as pleasant, if we did?

LESSON LXVIII

When the wind is in the east,
'Tis good for neither man nor beast;
When the wind is in the north,
The skilful fisher goes not forth;
When the wind is in the south,
It blows the bait in the fishes' mouth;
When the wind is in the west,
Then 'tis at the very best.

I WRITTEN Note the form *fishes'*. How many *when*-groups are there? After you are certain that you know the rime, write it from memory, and verify.

II WRITTEN Copy any weather-proverbs that you can find. Ask your teacher to tell you where to find these; or copy any rimes about the weather.

III ORAL Read in class the rimes and proverbs that you have found. Do you suppose that these wise sayings grew out of experience? Explain what the south wind does. Recite the four couplets of today's rime.

Hi, diddle, ding, did you hear the bells ring?
The Parliament soldiers are gone to the King;
Some, they did laugh, and some, they did cry,
To see the Parliament soldiers pass by.

Four-and-twenty tailors went to kill a snail;
The best man among them durst not touch her tail;
She put our her horns like a little Kyloe cow;
Run, tailors, run, or she'll kill you all e'en now!

LESSON LXIX

My maid Mary,
She minds her dairy,
While I go hoeing and mowing each morn;
Merrily run the reel
And the little spinning-wheel,
While I am singing and mowing my corn.

I WRITTEN Notice the *while*-groups showing time. Why is there a comma after *Mary?* Write from memory, and verify.

II WRITTEN Find another short rime if you can, which expresses the love of out-door life. Copy it, and verify.

III ORAL Repeat rimes that show the love of work or the love of nature or the love of out-door life. If this seems too hard, repeat any rimes that you especially like.

Three wise men of Gotham
Went to sea in a bowl;
If the bowl had been stronger,
My story had been longer.

Jack Spratt had a cat,
It had but one ear;
It went to buy butter,
When butter was dear.

LESSON LXX

There was a fat man of Bombay,
Who was smoking one sunshiny day,
When a bird, called a snipe,
Flew away with his pipe,
Which vexed the fat man of Bombay.

I WRITTEN Notice the *when*-group and the *who*-group and the *which*-group. Note the descriptive group, *called a snipe*. Write from memory, and verify.

II WRITTEN Find another rime on the same pattern as that given today. Copy and verify. See if you can make an original rime similar to this one. This popular form of verse is called a limerick. You can probably find several examples of it in the newspapers.

III ORAL Read or recite in class all the rimes you have copied or have written.

Matthew, Mark, Luke, and John,
Bless the bed that I lie on!
Four corners to my bed,
Four angels overhead,
One to watch, one to pray,
And two to bear my soul away.

LESSON LXXI

Thirty days hath September,
April, June, and November;
All the rest have thirty-one,
Excepting February alone,
Which hath but twenty-eight in fine,
Till leap-year gives it twenty-nine.

I WRITTEN Observe the series, the hyphens, and the spelling of *February*. If you pronounce this word right, you will be likely to spell it right. What is the descriptive group belonging with *February?* What is the *when*-group, and what word introduces it? *In fine* means *in short*. Write from memory, and verify.

II WRITTEN Try to make couplets about the months, a couplet for each. If this is too hard, write all the numbers below thirty that need a hyphen.

III ORAL Repeat distinctly all the numbers below one hundred that are written with hyphens, saying *twenty-one* to *twenty-nine,* and so on. What is the only place to use the word *and* in reading numbers? Be sure to decide this important point. Do you not see that as we say *ninety-eight, ninety-nine, one hundred,* we should say *one hundred-one, one hundred-two,* and so on. This is customary in the most careful business houses.

LESSON LXXII

There was an old woman, and nothing she had;
And so this old woman was said to be mad;
She'd nothing to eat and nothing to wear;
She'd nothing to lose and nothing to fear;
She'd nothing to ask and nothing to give;
And when she did die, she'd nothing to leave.

I WRITTEN Notice the use of *'d* for *had.* Observe the *when*-group. Study every line carefully. Write from memory, and verify.

II WRITTEN Copy the following. Notice that in these examples of its use the contraction *'d* sometimes stands for *should* and sometimes for *would.*

1 I'd gladly go.....I should gladly go
2 We'd gladly go.....We should gladly go
3 You'd gladly go.....You would gladly go
4 He'd gladly go.....He would gladly go
5 They'd gladly go.....They would gladly go

III ORAL Learn to repeat the following anecdote:

An autograph collector in writing to James Russell Lowell ended his letter with the request, "I would be much obliged for your autograph."

Lowell replied:

Dear Sir:—Pray do not say hereafter, "I would be obliged." If you would be obliged, be obliged, and be done with it. Say, "I should be obliged," and oblige

Yours truly,

James Russell Lowell.

To the teacher: See Appendix note.

LESSON LXXIII

There was a little girl,
And she had a little curl,
And it hung right down on her forehead;
When she was good,
She was very, very good,
But when she was bad, she was horrid.

I WRITTEN Notice the series of two words before *good,* also the two time-groups. Can you name the five independent statements, one by one, leaving out the time-groups? Write and verify.

II WRITTEN Copy and verify any short rime that you like, selecting it from the Additional Rimes of this book.

III ORAL Was the little girl in today's rime very much like other boys and girls? Think about this, and decide whether she was very odd after all?

Blow, wind, blow!
And go, mill, go!
That the miller may grind his corn;
That the baker may take it,
And into rolls make it,
And bring us some hot in the morn.

LESSON LXXIV

Dance, little Baby, dance up high!
Never mind, Baby, Mother is by;
Crow and caper, caper and crow,
There, little Baby, there you go!
Up to the ceiling, down to the ground,
Backward and forward, round and round;
Dance, little Baby, and Mother will sing,
While the merry bells go ting-a-ling-ling.

I WRITTEN Study the rime, and note each point. Some of these might be changed a little, according to the way one understands the meaning. How often is the name *baby* used in direct address? Note the four members of the series beginning *up to the ceiling.* Write the rime from memory, and verify.

II WRITTEN Write from memory or copy from a book any other lullaby song; or write an original one.

III ORAL Read in class the lullabies that you have written or have copied.

IV ORAL Decide why *mother* and *baby* should be capitalized in the rime of today's lesson.

LESSON LXXV

As I was going to Saint Ives,
I met seven wives;
Each wife had seven sacks,
Each sack had seven cats,
Each cat had seven kits;
Kits, cats, sacks, and wives,
How many were going to Saint Ives?

I WRITTEN Study the rime carefully and you will be able to answer the question. Note the time-group introduced by *as* in the first line. Could you use *when* or *while* instead? The comma after *wives* is needed because the subject of thought is repeated in *How many* (of these). Write the rime from memory, and verify.

II WRITTEN Copy riddles, verifying each. Write an original one, if possible.

III ORAL Read in class the riddles you have written, or give them from memory for the others to guess.

"Mistress Mary, quite contrary,
How does your garden grow?"
"With silver bells and cockle shells
And pretty maids all in a row."

LESSON LXXVI

Little Johnny Pringle had a little pig;
It was very little, so it was not very big;
As it was playing underneath the shed,
In half a minute poor piggy was dead;
Johnny Pringle, he sat down and cried;
Betty Pringle, she lay down and died;
So that was the end of one, two, and three,
Johnny Pringle, Betty Pringle, and Piggy Wiggee.

I WRITTEN This is a rime that will need much study if you are not to make a mistake. We have another time-group introduced by *as*. What two commas are used because the subject of thought is repeated? Write and verify.

II WRITTEN Write a short story of some pet you have had.

III ORAL What three names are used in a series and at the same time in apposition? Would either the rule for series or the rule for appositives apply? Review these two rules.

"Barber, barber, shave a pig,
How many hairs will make a wig?"
"Four-and-twenty, that's enough,
Give the poor barber a pinch of snuff."

LESSON LXXVII

If wishes were horses,
Beggars might ride;
If turnips were watches,
I'd wear one by my side.

I WRITTEN Study the rime. Read the rule for today. Write from memory, and verify.

Rule 24 Set off by commas a word-group expressing a condition.

Such groups are generally introduced by *if, tho, altho, provided that,* and so on.

II WRITTEN Copy the following rime, or write it from memory; verify.

If ifs and ands
Were pots and pans,
There'd be no need for tinkers' hands.

III ORAL What was the condition upon which all beggars might ride? What was the condition upon which the speaker in the rime might wear a watch by his side? What was the condition upon which tinkers' hands would not be needed? The *I'd* in the first rime stands for *I should.* The *there'd* in the second rime stands for *there would.* Discuss this matter with your teacher in class. *Get into the habit* of saying *I shall* and *I should* to express your expectations.

To the teacher: See Appendix note.

LESSON LXXVIII

If all the world were apple-pie,
And all the seas were ink,
And all the trees were bread and cheese,
What should we have for drink?

I WRITTEN Observe that the second and the third lines have *if* understood. Note the use of *should* with *we*. Write from memory, and verify.

II WRITTEN Write the rule for word-groups which show a condition.

III ORAL Commit to memory the following rime, and notice that you find in it the same form that is used in the rime above:

O that I were where I would be!
Then should I be where I am not;
But where I am, there I must be;
And where I would be, I can not.

In expressions like "If I were a bird," and "I wish I were there," something *contrary to fact* is implied. If you do not understand this, you can at least learn to use the better forms. *Where I would be* means *where I wish I were.*

As the day lengthens,
So the cold strengthens.

LESSON LXXIX

Peter Piper picked a peck of pickled peppers;
A peck of pickled peppers Peter Piper picked;
If Peter Piper picked a peck of pickled peppers,
Where is the peck of pickled peppers Peter Piper picked?

I WRITTEN Study this odd rime till you know it perfectly. Be sure you can spell *pickled.* Write and verify.

II WRITTEN Find another alliterative rime similar to the above and copy it. An alliterative rime uses the same initial letter or sound. Or try to make a couplet using the same initial sounds as often as possible.

III ORAL Repeat alliterative rimes or read them, or read those you have made.

IV ORAL Repeat the Peter Piper rime. Do this very slowly and distinctly. Rimes of this sort have very great value as drill for distinctness in speaking.

"Pussy-cat, pussy-cat, where have you been?"
"I've been up to London to look at the Queen."
"Pussy-cat, pussy-cat, what did you there?"
"I frightened a little mouse under her chair."

LESSON LXXX

Hot cross-buns, hot cross-buns!
One a penny, two a penny,
  Hot cross-buns!
If ye have no daughters,
Give them to your sons!
One a penny, two a penny,
  Hot cross-buns!

I WRITTEN Study this street-cry. Cross-buns were marked with a cross and were sold for use on Good Friday and Easter Sunday. Note the old form *ye* for *you.* Write from memory, and verify.

II WRITTEN Make up a street-cry for selling some article of food. Let this be in verse if possible. If this is too hard, look thru your readers and, if you find anything of this sort, copy it and bring to class.

III ORAL Have you heard the drivers of fruit-carts crying their wares thru the streets of the city? If so, can you repeat some of the cries? Try to invent a new one. Good subjects are *straw-b'r-ees', ba-nan-as', sweet on'ions,* and so on. The best cries end with an accented syllable that can be prolonged. Try to give the rime in today's lesson as a man on the street would give it.

LESSON LXXXI

As I was going up Pippen Hill,
  Pippen Hill was dirty;
There I met a pretty miss,
  And she dropped me a curtsy.
Little Miss, pretty Miss,
  Blessings light upon you!
If I had half-a-crown a day,
  I'd spend it all upon you.

I WRITTEN Observe the *as*-group showing time, and the *if*-group naming a condition. Notice that *miss* has a capital only when used with the name or in place of the name. Notice the exclamation point after the wish, and the hyphens in *half-a-crown* Write from memory, and verify.

II WRITTEN Write the rime of yesterday from memory, and verify.

III ORAL Repeat alliterative rimes, including *Peter Piper.*

Lady-bird, lady-bird, fly away home!
Thy house is on fire, thy children all gone—
All but one, and her name is Ann,
And she crept under the pudding-pan.

LESSON LXXXII

Little Boy Blue, come blow me your horn!
The sheep's in the meadow, the cow's in the corn!
Where's the little boy that looks after the sheep?
He's under the haycock, fast asleep.
Shall I go wake him? Oh, no, not I;
For if I wake him, he'll certainly cry.

I WRITTEN Study the rime with great care. *Come blow* and *go wake* are old forms of speech. These *idioms,* as we call them, are also written *come and blow* and *go and wake.*

Observe that the apostrophe with *s* is used four times, and the apostrophe with *ll* once. Notice the restrictive group after *boy,* the *if*-group, and the descriptive group after *haycock.*

Observe that the word *no* is pointed off like an interjection, which it closely resembles. Write from memory, and verify.

II ORAL Read in Lesson 99 the rime beginning

I had a little hen, the prettiest ever seen—

How many times in this rime is *me* used as it is in *Little Boy Blue?*

III ORAL What does *blow me* mean? It is more common to say *play me* or *make me* than to say *play for me* or *make for me.* Discuss this.

IV ORAL Repeat in turn the rules for caps and points as they apply in the rime of *Little Boy Blue.*

To the teacher: See Appendix note.

LESSON LXXXIII

See-saw, Margery Daw,
Jenny shall have a new master;
She shall have but a penny a day,
Because she can't work any faster.

I WRITTEN Observe the comma before the *because*-group in the last line. Read the new rule for this use. *But,* as used here, means *only.* Write from memory, and verify.

Rule 25 Set off by commas a word-group showing cause or reason.

Such groups are generally introduced by *because* or by a similar word.

II WRITTEN Write what you consider the hardest rule to remember.

III ORAL Do you think one who pays for work should take into account the skill of the worker? Is this always done? Does the best workman usually get the best wages? Is the best worker often the fastest worker, too?

Three blind mice, three blind mice!
See how they run! See how they run!
They all ran after the farmer's wife;
She cut off their tails with a carving-knife;
Did you ever see such a sight in your life
As three blind mice?

LESSON LXXXIV

Poor Dog Bright
Ran off with all his might,
Because the cat was after him;
Poor Dog Bright!
Poor Cat Fright
Ran off with all her might,
Because the dog was after her;
Poor Cat Fright!

I WRITTEN Observe the *because*-groups. Write the rime from memory; verify.

II WRITTEN Tell in about three sentences why Dog Bright and Cat Fright were both foolish. Do we often suffer more from things we imagine than from real dangers?

III ORAL Give the best name you can think of for a dog; for a cat. Repeat any cat or dog rimes that you know, or tell a cat or a dog story.

I am walking out so early
To see my great-aunt Jane;
I'll walk a mile, and talk a while,
And then come home again.

"I am walking out so early—

LESSON LXXXV

For want of a nail, the shoe was lost;
For want of the shoe, the horse was lost;
For want of the horse, the rider was lost;
For want of the rider, the battle was lost;
For want of the battle, the kingdom was lost,
And all for want of a horseshoe nail!

I WRITTEN *For want of* means because there was want or lack of. Write the rime from memory, and verify.

II WRITTEN Write a few sentences, telling how very important some little thing may be.

III ORAL Repeat stories, original if possible, which illustrate the importance of little things.

When I was a bachelor, I lived by myself,
And all the bread and cheese I got I put upon the shelf;
The rats and the mice, they led me such a life,
I was forced to go to London to get myself a wife.

The roads were so bad, and the lanes were so narrow,
I had to bring my wife home in a wheelbarrow;
The wheelbarrow broke, and my wife had a fall,
Down came the wheelbarrow, little wife, and all.

LESSON LXXXVI

Great A, little a,
Bouncing B,
The cat's in the cupboard,
And she can't see.

I WRITTEN This rime is easy, but it contains something which it is important to remember. For your convenience, Rule 14 is given once more, because it is very important. This rule will be illustrated in a number of the following lessons. Today you see the word *and* used to join independent statements. Write the rime from memory, and verify.

Rule 14 Independent statements not complete in themselves are separated by commas or less often by semicolons.

Such statements are usually joined by the words *and, or, nor, for, but, yet, so,* or similar words.

II WRITTEN Write once more the rime in Lesson 53. How many independent statements here are joined by the word *and?*

III ORAL Give the rules for (1) the apostrophes in *cat's* and *can't;* (2) for the commas after *A, a,* and *B.*

LESSON LXXXVII

Bat, bat, come under my hat,
And I'll give you a slice of bacon;
And when I bake, I'll give you a cake,
If I am not mistaken.

I WRITTEN Study this rime. The word *and* is used twice to connect independent statements. You have a *when*-group and an *if*-group. The contraction *I'll* is used twice. Write from memory, and verify.

II WRITTEN Write from memory the rule for the commas after *bat.*

III ORAL Tell all you know or can find out about bats. Is the bat a bird? At what hour of the day and at what season of the year is one likely to see bats? On what do bats feed? Are you more likely to see them in the country or the city? One of the Mother Goose rimes says of a bat:

Tell me if you're bird or mouse?

Do you know why this question might very well be asked?

See, saw, sacaradown,
Which is the way to London town?
One foot up, the other foot down,
And that is the way to London town.

LESSON LXXXVIII

In marble halls as white as milk,
Lined with a skin as soft as silk,
Within a fountain crystal-clear,
A golden apple doth appear;
No doors there are to this stronghold,
Yet thieves break in and steal the gold.

I WRITTEN If you remember the rime of Humpty Dumpty, you will be able to tell the answer to this riddle. You have here first a series of three descriptive word-groups, each a line in length. In the last line you have the word *yet* joining two independent statements. What does the word *crystal-clear* mean? The first sentence ends with *appear,* and has one statement. The second sentence has two independent statements, one in each of the two last lines. Write from memory; verify.

II WRITTEN Write an original riddle, or copy one and verify.

III ORAL Recite all the riddles you have written or have copied or can remember.

To the teacher: See Appendix note.

Georgie-porgie, pudding and pie,
Kissed the girls, and made them cry;
When the girls went out to play,
Georgie-porgie ran away.

LESSON LXXXIX

I'll sing you a song,
Tho not very long,
Yet I think it as pretty as any;
Put your hand in your purse,
You'll never be worse,
And give the poor singer a penny.

I WRITTEN Study the make-up of this rime. What does a *tho*-group show? What words introduce the independent statements of the third and the sixth lines? Write from memory, and verify.

II WRITTEN Try to make an original rime on the pattern of the one given today or on any other pattern. If this is too hard, copy a new rime, and verify.

III ORAL Read your rimes in class, or recite new ones.

There was a man, and he had naught,
And robbers came to rob him;
He crept up to the chimney-pot,
And then they thought they had him.

But he got down on t'other side,
And then they could not find him.
He ran fourteen miles in fifteen days,
And never looked behind him.

LESSON XC

Old Mistress MacShuttle
Lived in a coal-scuttle
Along with her dog and her cat;
What they ate I can't tell,
But 'tis known very well
That none of the party was fat.

I WRITTEN Surnames beginning with *Mc* or *Mac* usually capitalize the second part. *Mac* means *son of*. Here you have the word *but* joining the independent statements. The first sentence ends with *cat*. Write from memory, and verify.

II WRITTEN Make a list of the surnames beginning with *Mc* or *Mac* that occur in your own school or neighborhood. Be careful to spell these names as their owners do. If you find no Scottish names with *Mc,* look thru your readers or the newspapers and magazines for examples, or ask your parents to tell you those they know.

III ORAL Discuss the names you have collected. Can you tell the meaning of several of these? What do you write today instead of *Mistress?* How do you write the abbreviation? Do you place a period after it? Do you think it is desirable to use certain abbreviations? Discuss this.

LESSON XCI

For every evil under the sun
There is a remedy, or there is none;
If there be one, try and find it;
If there be none, never mind it.

I WRITTEN Here you have the word *or* joining independent statements. Note also the two *if*-groups, each naming a condition. Notice the idiom *try and find.* An idiom is any peculiarity of word-usage sanctioned by custom. Write from memory, and verify.

II WRITTEN Copy and verify the following folk-lore riddle. If you can not guess the answer, look it up in the Appendix.

My mother sent me over to your mother
To borrow the whimble-bow, whamble-bow,
Four-legged, iron-bow,
Lilligy, lallagy, sickity, sackity,
Dimity, damity whirligig.

III ORAL Discuss various methods of butter-making. Describe any process that you know. Can you make butter with an ordinary egg-beater in a bowl? Did you ever try this?

To the teacher: See Appendix note on Lesson 77.

LESSON XCII

Cock-a-doodle-doo!
My dame has lost a shoe;
My master's lost his fiddling-stick,
And don't know what to do.

I WRITTEN You have something new today. The last line contains what is called a *contracted statement,* because it has been shortened or contracted by leaving out something. What word would make the whole complete? Point off contracted statements just as if they were given in full. Notice how the interjection is written. What does the *'s* stand for in this rime? Write and verify.

Rule 26 Point off a contracted statement as if it were given in full.

II WRITTEN Copy the following lines, and observe that the punctuation is the same in both cases:

1 The cat's in the cupboard,
And she can't see.
2 The cat's in the cupboard,
And can't see me.

III ORAL What is the modern name for a fiddling-stick or a fiddle-stick? Do you know a song which says, "Hang up the fiddle and the bow"? What is the name of the song?

IV ORAL What is *don't* a contraction of? It was once more common to say *he do* than *he does,* and *he don't* is an older form than *he doesn't,* altho either form is perfectly correct.

To the teacher: See Appendix note.

LESSON XCIII

Bless you, bless you, burnie-bee!
Say, when will your wedding be?
If it be tomorrow day,
Take your wings, and fly away.

II WRITTEN Observe the *if*-group. *Burnie-bee* is a name given in the north of England to the lady-bird, or lady-bug. You have had a rime like this before. Which rime would you repeat if you were the child who is speaking? Write and verify.

II WRITTEN Recall another folk-lore rime of a past lesson that tells something to fly away. Write this from memory, or review it, and then write.

III ORAL Is *say* a suitable interjection, if it is not used too often? Did the little girl use it too often when she said, "Say, mother, I don't say *say,* do I, say?" Do you know a song beginning "Oh, say, can you see. . . ?" What is the name of the song?

IV ORAL In the following sentences, where you find contracted statements, put the comma in the proper place:

1 Take your heavy sweater and your warmest furs.
2 Take your sweater and start early.
3 The man has lost his fiddle and his best bow.
4 The man lost his fiddle and don't know where.
5 The mother found the girl and the burned dress.
6 The mother found the little girl and punished her.

To the teacher: See Appendix note.

LESSON XCIV

Little Miss Muffet,
She sat on a tuffet,
Eating of curds and whey;
There came a big spider,
And sat down beside her,
Which frightened Miss Muffet away.

I WRITTEN Does this rime mean that it was the *spider,* or his *sitting down beside her,* that frightened Miss Muffet away? Why is there a comma at the end of the first line? A *tuffet* is a little hill or mound. Write from memory, and verify.

II WRITTEN Copy the following, and tell why you do or do not use commas. In 2, might commas be used or not, according to the sense?

1 The girl who is smiling is my sister, and the one who looks cross is my cousin.
2 The girl who was all smiles before began to look serious.

III ORAL Read or repeat all the rimes that you have had on the same pattern as *Miss Muffet.* Try to make an original jingle on this pattern. If you succeed, read your rimes in class.

Goosey, goosey, gander, whither shall I wander?
Up-stairs and down-stairs and in my lady's chamber?
There I met an old man, who would not say his prayers;
I took him by the left leg, and threw him down the stairs.

LESSON XCV

Elizabeth, Elspeth, Betsey, and Bess,
They all went together to seek a bird's nest;
They found a nest with five eggs in it,
They each took one, and left four in it.

I WRITTEN Study the rime. If we left out the first *they,* we should not need the comma after *Bess.* Write from memory, and verify.

II WRITTEN Write the meaning of your first, of your second, and of your last name. You can probably find out the meaning by inquiry, or from the dictionary.

III ORAL How many girls went to the nest? What was Mother Goose's first name? This rime is sometimes written with *Eliza* instead of *Elspeth* as the second name. Do you know any more nicknames for Elizabeth? Find all you can. What word would fill out the contracted statement in the last line?

To the teacher: See Appendix note on Lesson 17.

Hark, hark,
The dogs do bark!
The beggars are coming to town;
Some in rags,
Some in jags,
And some in velvet gown.

LESSON XCVI

Little Polly Flinders
Sat among the cinders,
Warming her pretty little toes;
Her mother came and caught her,
And whipped her little daughter
For spoiling her nice new clothes.

I WRITTEN What is left out in the contracted statement of the last two lines? What descriptive group applies to *Polly?* Write and verify.

II WRITTEN Copy the following contracted statements, and add one word to each so as to make it a complete statement:

1 Jenny, she got well, and stood upon her feet.
2 Robin flew to Jenny Wren's house, and sang a roundelay.
3 Jenny blushed behind her fan, and thus declared her mind.
4 Buff neither laughs nor smiles,
But carries his face with a very good grace.

III ORAL Look in your readers for short examples of contracted statements. It need not discourage you if you make some mistakes before you fully understand this. Select several examples to read in class.

I sing, I sing from morn till night;
From cares I'm free, and my heart is light.

LITTLE POLLY FLINDERS

LESSON XCVII

The Queen of Hearts,
She made some tarts
All on a summer's day;
The Knave of Hearts,
He stole those tarts,
And with them ran away.

The King of Hearts
Called for the tarts,
And beat the Knave full sore;
The Knave of Hearts
Brought back the tarts,
And vowed he'd steal no more.

I WRITTEN Notice the two commas which mark the repetition for emphasis of a subject of thought. Note the contracted statement in the last line of each stanza and in the third line of the second stanza. What word will complete every contracted statement? Copy and verify.

II WRITTEN Write the rule for the commas at the end of the first and the fourth lines; for the commas at the end of the fifth, eighth, and eleventh lines.

III ORAL Repeat rimes or riddles.

LESSON XCVIII

Sing a song of sixpence, a pocketful of rye,
Four-and-twenty blackbirds, baked in a pie;
When the pie was opened, the birds began to sing;
Was not that a dainty dish to set before the King?

The King was in his counting-house, counting out
his money;
The Queen was in the parlor, eating bread and
honey;
The maid was in the garden, hanging out the clothes;
By came a blackbird, and snapt off her nose.

I WRITTEN Point out the series of three things to be sung about. Name four descriptive groups, each set off by a comma. Point out the time-group. Notice that *full* always becomes *ful* when added to another word. Note the hyphens. What is the contracted statement in the last line? What word would make it a full statement? Write from memory, and verify.

II WRITTEN Write *full* compounded with *care, hope, fear, wonder, cheer, spoon, cup, watch,* and *sorrow.* When *skill* and *full* are compounded, how many *l's* do you throw away? Write several other words of which *full* has become a part.

III ORAL Repeat all the rules which apply to the pointing off or to the capitals of the rime today. There are ten in all. Repeat the rime itself.

LESSON XCIX

I had a little hen, the prettiest ever seen,
She washed me the dishes, and swept the house clean;
She went to the mill to fetch me some flour,
She brought it me home in less than an hour;
She baked me my bread, she brewed me my ale,
She sat by the fire, and told many a fine tale.

I WRITTEN Study the rime with great care. How many words in the appositive? Point out five *me's* which were common once but which are little used today. Write from memory, and verify. If you have made even one mistake, try again.

II WRITTEN Try to make an original jingle of four or six lines. If you succeed, study your work to see that it is in proper form. You may write in couplets, or may use any model that you like. If this is too hard, write three sentences telling about something you like to do.

III ORAL Read aloud in class the results of your original work. Name the two contracted statements in the rime of today. What word is needed to complete these? Can you point out other independent statements? Do you find nine in all?

There dwelt an old woman at Exeter; (ex'ter)
When visitors came, it sore vexed her;
So for fear they should eat,
She locked up all her meat,
This stingy old woman of Exeter.

LESSON C

Taffy was a Welshman, Taffy was a thief,
Taffy came to my house, and stole a piece of beef;
I went to Taffy's house, Taffy was not home;
Taffy came to my house, and stole a marrow-bone;
I went to Taffy's house, Taffy was in bed,
I took the marrow-bone, and beat him on the head.

I WRITTEN How many contracted statements do you see in this rime? Do you see nine full statements as well as the three contracted ones? After selecting the three, decide what word will complete each of the two first statements, and what word will complete the third statement. Write from memory, and verify.

II WRITTEN Write a full story of Taffy's doings, and see whether you can make it as short as the rime.

III ORAL A bone containing marrow is often used for making soup, and perhaps this was what Taffy stole. Repeat the rime, and repeat any other rimes that you know, which have not been given in class.

Cloud, cloud, don't stay today,
But spread your wings, and fly away.

LESSON CI

Ding, dong, bell,
Pussy's in the well!
Who put her in?
Little Tommy Green;
Who pulled her out?
Big John Stout;
What a naughty boy was that
To try and drown poor pussy-cat,
Who never did him any harm,
But killed the mice in his father's barn!

I WRITTEN Notice the contraction *pussy's* for *pussy is*. Does the form *pussy's* sometimes show possession? The two last lines form a descriptive group belonging with *pussy-cat*. This group contains two statements, one of which is contracted. What word must be supplied, that the statement may be given in full? Write from memory, and verify.

II WRITTEN Can you think of any excuse for little Tommy Green? If so, tell in a few sentences what it is.

III ORAL With the help of pictures, discuss new-fashioned and old-fashioned wells. Is an old well, if uncovered, dangerous to safety, and why?

Mama's a lady, and that's very clear;
Hush-a-by, Baby! Daddy is near.

LESSON CII

The Lion and the Unicorn were fighting for the
crown;
The Lion beat the Unicorn all about the town;
Some gave them white bread, some gave them
brown,
Some gave them plum-cake, and sent them out of
town.

I WRITTEN You have here six statements, one of them contracted. What is needed to make the sixth statement complete? Do you see that the comma is used just the same as when the full form is given? The word *unicorn* means one horn. Write from memory, and verify.

II WRITTEN Write the rime of Lesson 98 in two stanzas of eight lines each, making the necessary changes as to caps and alinement. Lion and Unicorn are capitalized because they are the main actors in the story.

III ORAL Look thru your readers for examples of contracted statements. Read half-a-dozen of these in class.

Jack, be nimble! Jack, be quick!
Jack, jump over the candlestick!

LESSON CIII

I love little pussy, her coat is so warm,
And if I don't hurt her, she'll do me no harm;
So I'll not pull her tail, nor drive her away,
But pussy and I very gently will play.

I WRITTEN Do you see seven statements here? Can you pick out one contracted statement and supply the words needed to make it complete? You have the words *so, nor,* and *but* used to join independent statements. Remember that *nor* is the same as *and. . . not.* If you do not say *and not,* you will have to change the words to *nor will I drive her away.* Write from memory, and verify.

II WRITTEN Write the same rime in eight lines, using four more caps, and alining the riming lines.

III ORAL Tell a story about your cat, or some other cat, showing its intelligence. Are cats as intelligent as dogs? In what places are cats of great use? Is a cat very desirable in a store, a barn, a granary, or an old house?

Whoop! ring the bells, and sound the drums!
Tomorrow school vacation comes!

LESSON CIV

There was a man of our town,
  And he was wondrous wise;
He jumped into a bramble-bush,
  And scratched out both his eyes;
And when he saw his eyes were out,
  With all his might and main
He jumped into another bush,
  And scratched them in again.

I WRITTEN Which two lines contain contracted statements? Which line has a time-group? How many statements are introduced by the word *and?* Write from memory, and verify.

II WRITTEN Write this rime in four lines, changing to small letters any caps that you do not need.

III ORAL Repeat rimes, riddles, or conundrums, original or otherwise.

Bessy Bell and Mary Gray,
  They were two bonnie lasses;
They built their house upon the lea,
  And covered it with rashes.

Bessy kept the garden gate,
  And Mary kept the pantry;
Bessy always had to wait,
  While Mary lived in plenty.

"Curly-locks, Curly-locks, wilt thou be mine?"

LESSON CV

Curly-locks, Curly-locks, wilt thou be mine?
Thou shalt not wash dishes, nor yet feed the swine;
But sit on a cushion, and sew a fine seam,
And feast upon strawberries, sugar, and cream.

I WRITTEN What two things was Curly-locks promised she need not do? What three were offered her if she would wed? In this rime *yet* means *even.* Write from memory, and verify.

II WRITTEN Write out in full one contracted statement of (1) the second line; (2) two of the third line; (3) one of the fourth line. Remember that *nor* equals *and not.* Remember to use *thou shalt* or *shalt thou,* because this rime is in the ancient or solemn style.

III ORAL What do you think of the promises made to Curly-locks? Was there rather too much promised? Would you like to sit on a cushion and sew and feast forever?

The girl in the lane,
Who couldn't speak plain,
Cried, "Gobble, gobble, gobble!"
The man on the hill,
Who couldn't stand still,
Went hobble, hobble, hobble.

LESSON CVI

There was an old woman who lived in a shoe;
She had so many children she didn't know what
to do;
She gave them some broth without any bread,
She whipped them all soundly, and put them to bed.

I WRITTEN Report says that Mother Goose had ten step-children and six children of her very own; so she probably knew how the old woman in the shoe felt. Would sixteen children have made quite a school by themselves? Notice the one contracted statement at the end. Write from memory; verify.

II WRITTEN Write a few sentences telling what you think of Mother Goose. Must a woman who was willing to care for ten motherless children have had a kind heart?

III ORAL Are the word-groups in the first and the second lines necessary to the complete sense? that is, are they connected in thought so closely that they do not need commas? Look thru your readers and try to find groups of this sort. Read several examples in class.

A little boy went into a barn,
And lay down on some hay;
An owl came out and flew about,
And the little boy ran away.

LESSON CVII

Jack Spratt could eat no fat,
His wife could eat no lean;
And so betwixt them both, you see,
They kept the platter clean.

I WRITTEN There is something new today. The words *you see* are not necessary to the story, and might be left out. They are called parenthetical, and are set off by commas. Write from memory, and verify.

II WRITTEN Copy the rule given today, and verify.

Rule 27 Set off by commas a parenthetical word or word-group.

III ORAL Read the following sentences so as to show that a portion of each is parenthetical:

1 There was an old woman, as I've been told.
2 He stood, by special request, near the door.
3 By the way, do not mention this.
4 He must go home, they say, immediately.
5 In the moon, I am told, is a nice little man.

Christmas comes but once a year,
And when it comes it brings good cheer.

LESSON CVIII

Old Toby Sizer is such a miser
No cloak he'll buy to keep him dry, sir;
He'll not permit his neighbor Randall
To light his pipe by his short candle,
For fear, he says, he might convey
A little bit of light away.

I WRITTEN Notice the parenthetical group *he says*. It would not be improper to place exclamation points after *sir* and *away*, if we wished to carry the idea of surprise over Toby's miserliness. *For fear* means *because he fears*. Write from memory, and verify.

II WRITTEN Use the following word-groups parenthetically in sentences:

no doubt	in fact
you know	in a word
of course	in short
you see	in truth

III ORAL Look thru your readers for short examples of parenthetical expressions. Read several of these in class.

"Pat-a-cake, pat-a-cake, baker's man!"
"So I will, master, as fast as I can."
"Pat it, and toss it, and mark it with B;
Put it in the oven for Baby and me."

Tommy Snooks and Bessie Brooks

LESSON CIX

As Tommy Snooks and Bessie Brooks
Were walking out one Sunday,
Said Tommy Snooks to Bessie Brooks,
"Tomorrow will be Monday."

I WRITTEN Study the rime, noting every point. Write from memory, and verify.

II WRITTEN Write from memory the rule for today, and verify.

Rule 28 Set off by commas a direct quotation; begin it with a cap, and inclose it in quotes.

This rule does not apply to single words or small word-groups. These are merely inclosed in quotes. A direct quotation is one in the exact words of the speaker. At the beginning or at the end of a sentence, a quotation loses one comma, the comma at the end giving way to any more important point.

III ORAL Look in your readers for simple illustrations of the rule. Observe whether each one obeys the three directions given. Do you prefer the name "marks of quotation" or the simpler term quotes?

To the teacher: See Appendix note.

Up hill, spare me,
Down hill, ware me;
On level ground, spare me not,
And in the stable, forget me not.

LESSON CX

Little Jack Horner,
He sat in a corner,
Eating a Christmas pie;
He put in his thumb,
And pulled out a plum,
And said, "What a good boy am I!"

I WRITTEN Why is there a comma after *Horner?* Note the descriptive group of the third line. What word will fill out the contracted statements in the fifth and sixth lines? Write from memory, and verify.

II WRITTEN Find in your reader a short rime including a quotation. Copy it, verify, and bring to class.

III ORAL What is a "plum-pudding"? How is the fruit prepared for use? What is it called in grocery stores? What sort of plum did Jack find? Does California raise many raisin-grapes?

A cat came fiddling out of a barn,
With a pair of bag-pipes under her arm;
She could sing nothing but, "Fiddle-de-dee,
The mouse has married the bumble-bee!"
Pipe, cat! dance, mouse!
We'll have a wedding at our good house.

LESSON CXI

Wee Willie Winkie runs thru the town,
Upstairs and downstairs, in his night-gown,
Rapping at the window, crying at the lock,
"Are the children in bed? for it's now eight o'clock."

I WRITTEN You have a series of four descriptive expressions here. Notice the word *for* joining independent statements in the quoted remark. Could this rime be written in eight lines? Write from memory, and verify.

II WRITTEN Copy and point off the following sentences:

1 He said Come here
2 She said Will you help me
3 Everyone said What a pity

III ORAL Have you heard of the Sandman? Wee Willie Winkie is another name for the person, who is said to go about town at dusk to make children sleepy. If convenient, read in class *The Hush-a-by Lady from Rock-a-by Street,* by Eugene Field.

When V and I together meet,
They make the number six complete;
When I with V doth meet once more,
Then 'tis they two can make but four;
And when that V from I is gone,
Alas, poor I can make but one!

LESSON CXII

This little pig went to market;
This little pig stayed at home;
This little pig had roast beef;
This little pig had none;
This little pig cried, "Wee, wee, wee,"
All the way home!

I WRITTEN Probably you already know this toe-rime. If not, study it till you do. Write and verify.

II WRITTEN Select a toe-rime or finger-play from the Additional Rimes. Copy and verify.

III ORAL Spend as much time as convenient in repeating finger-plays and toe-rimes.

This duck says, "I want some fish!"
This duck says, "Then bring your dish!"
This duck says, "Quack, quack! quack, quack!"
This duck says, "Let's all go back!"
This duck says, "I'm going home!"
This duck says, "Shall I, too, come?"
This duck says, "I'm getting lame!"
This duck says, "Here comes our dame!"
This duck says, "I'm growing old!"
This duck says, "You must be sold!"

LESSON CXIII

A man went a-hunting at Reigate,
And wished to leap over a high gate;
Said the owner, "Go round
With your gun and your hound,
For you never shall jump over my gate!"

I WRITTEN What word is needed to fill out the contracted statement in the second line? Note that the independent statement of the last line is introduced by *for*. Write from memory, and verify.

II WRITTEN Try to make an original rime on the pattern given today; or copy any short rime that you especially like, and verify.

III ORAL Read in class the rimes that you have made or have copied.

A little cock-sparrow sat on a tree,
Looking as happy as happy could be,
Till a boy came by with his bow and arrow;
Said he, "I will shoot this little cock-sparrow;
His body will make me a nice little stew,
And his giblets will make me a little pie, too."
Said the little cock-sparrow, "I'll be shot if I stay!"
So he clapped his wings, and flew away.

LESSON CXIV

This crow says, "What think you, birds, I saw this morn?"
This crow says, "I know, my dear, it must be corn."
This crow says, "How many birds will go with me?"
This crow says, "Be patient, friends, a man I see."
This crow says, "Caw, caw! caw, caw! he's got a gun!
Now let's be off! fly every one!"

I WRITTEN This is another toe-rime or finger-play. As the sentences are short, it would be equally correct to use semicolons after *corn* and *see*. Write from memory, and verify.

II WRITTEN Copy and point off the following sentences:

1 Are you willing she asked to do me this favor
2 She said Are you willing to do me this favor
3 Yes she replied I will do it gladly
4 She replied Yes I will do it gladly

III ORAL Repeat the rule for the commas before and after *birds, my dear,* and *friends.* Does one rule cover the six commas? What does *let's* stand for?

Did you see my wife, did you see, did you see,
Did you see my wife looking for me?
She wears a straw bonnet, with white ribbons on it,
And dimity petticoats over her knee.

LESSON CXV

"Let us go to the wood," says this pig;
"What to do there?" says this pig;
"To look for mother," says this pig;
"What to do with her?" says this pig;
"To kiss her, to kiss her!" says this pig.

I WRITTEN This is a toe-rime, and the mother gently pinches each of the baby's toes in turn, while she repeats the rime. There are many such, as well as a great many finger-plays. Master the points of the rime. Write from memory, and verify.

II WRITTEN Find someone who can tell you a new toe-rime, or learn one from the Additional Rimes. Copy and verify it; or write an original one if you prefer.

III ORAL What point do the question-mark and the exclamation mark take the place of, as used in the above rime? Find an example in your readers, if you can, of a similar use, and read it in class.

There was an old soldier of Bister
Went walking one day with his sister,
When a cow in a poke
Tossed her into an oak,
Before the old gentleman missed her.

LESSON CXVI

Once I saw a little bird
  Come hop, hop, hop;
So I cried, "Little bird,
  Will you stop, stop, stop?"
And was going to the window
  To say, "How do you do?"
But he shook his little tail,
  And far away he flew.

I WRITTEN What word will make a full statement of the fifth line? Write from memory, and verify.

II WRITTEN Write the rule for the commas after *hop* and *stop*.

III ORAL Look in your readers to find short quotations that do not end the sentence in which they occur. Copy two or three of these, and bring them to class for discussion.

Monday alone, Tuesday together;
Wednesday we walk, when it's fine weather;
Thursday, we kiss; Friday, we cry;
Saturday's hours seem almost to fly;
But of all days in the week we will call
Sunday, the rest day, the best day of all.

LESSON CXVII

"Neddy, Neddy,
Quite unsteady,
Pray tell me of your crops."
"The ground is dry,
I've lost my rye,
And insects eat my hops."

I WRITTEN There are two speakers here. It is probable that the word *eat* refers to past time and so it is pronounced *et*. We now use *ate* rather than *eat* to show past time. Write and verify.

II WRITTEN Copy and punctuate the following lines:

1 Where are you going my pretty maid
2 He said Where are you going my pretty maid
3 He said I will go with you my pretty maid
4 My face is my fortune sir she said

III ORAL Tell why there is a comma after *Neddy*. Give the rule for the commas after *dry* and *rye*. Give the rule for the comma after *unsteady*.

Robin and Richard were two pretty men;
They lay in bed till the clock struck ten;
Then up starts Robin and looks at the sky,—
"Oh, brother Richard, the sun's very high!"
"You go first with bottle and bag,
And I'll come after on little Jack Nag."
"You go first and open the gate,
Or I'll come after and break your pate!"

LESSON CXVIII

Some little mice sat in a barn to spin;
Pussy came by, and popped her head in;
"Shall I come in, and cut your threads off?"
"Oh, no, Mistress Pussy, you'd snap our heads off!"

I WRITTEN Try to recall the rule for every point in this rime before you attempt to write. Can you make full statements of the two contracted ones? The quotes help to show that there are two speakers. Write and verify.

II WRITTEN Copy and point off the following:

1 She cried Oh my good shoes and my best dress
2 He said How silly to fuss over soiled clothes

III ORAL Give the rule for setting off *Mistress Pussy* in the above rime. Give the rule for the commas after *Oh* and *no*. Give the rules for the points at the end of the lines. Give the rules for the commas after *by* and *in*.

Elsie Marley's grown so fine
  She won't get up to serve the swine,
But lies in bed till eight or nine,
  And surely she does take her time.

And do you ken Elsie Marley, honey?
  The wife who sells the barley, honey?
She won't get up to serve her swine,
  And do you ken Elsie Marley, honey?

LESSON CXIX

"Jacky, come give me thy fiddle,
If ever thou mean to thrive!"
"Nay, I'll not give my fiddle
To any man alive.
If I should give my fiddle,
They'll think that I'm gone mad,
For many a joyful day
My fiddle and I have had."

I WRITTEN This rime will require a good deal of careful study before you attempt to write it. The quotes again help to show the two speakers. *Nay* is an old form of *no*. *Come give* is a good old idiom, of which the full form is *come and give*. Notice the *if*-groups, and note the contractions. Write from memory, and verify.

II WRITTEN Write the rule for the points setting off the *if*-groups.

III ORAL May Jacky have been wise in sticking to his fiddle? Should music be called a waste of time? Does a real musician work as hard as any other person?

To the teacher: See Appendix note.

Ride away, ride away, Johnny shall ride,
And he shall have Pussy-cat tied to one side,
And he shall have Little Dog tied to the other,
And Johnny shall ride to see his grandmother.

LESSON CXX

A dog and a cat went out together
To see some friends just out of town;
Said the cat to the dog, "What d'ye think of the weather?"
"I think, ma'am, the rain will come down;
But don't be alarmed, for I've an umbrella
That will shelter us both," said this amiable fellow.

I WRITTEN Study very carefully. Write from memory, and verify.

II WRITTEN Write *ma'am* out in full. Write *d'ye* in full. Write the modern form of *ye*. Write the rule for the comma before *for*.

III ORAL Repeat rimes containing quotations.

If I'd as much money as I could spend,
I never would cry, Old chairs to mend—
Old chairs to mend! Old chairs to mend!
I never would cry, Old chairs to mend.

If I'd as much money as I could tell,
I never would cry, Old clothes to sell—
Old clothes to sell! Old clothes to sell!
I never would cry, Old clothes to sell.

LESSON CXXI

There was an old woman tossed up in a basket,
  Ninety times as high as the moon;
And where she was going I couldn't but ask it,
  For in her hand she carried a broom.

"Old woman, old woman, old woman," quoth I,
  "O whither, O whither, O whither, so high?"
"To sweep the cobwebs off the sky."
  "Shall I go with you?" "Aye, by and by."

I WRITTEN *Quoth* is an old word meaning *said.* A quotation is something somebody has said. *Aye* means *yes,* and is pronounced as if it were *ah'ee.* Study the rime. Write from memory, and verify.

II WRITTEN Copy the following lines:

1 We will now take the yeas and nays.
2 The ayes have it.
3 How many noes were there?
4 There were fourteen yeas and twelve nays.

III ORAL Recite the interesting rime of today. Give the rules which apply in the poem, and give them in the order in which they are used.

Eat, birds, eat, and make no waste;
  I lie here and make no haste;
If my master chance to come,
  You must fly, and I must run.

LESSON CXXII

"Come, let's to bed,"
Says Sleepy-head;
"Tarry a while," says Slow;
"Put on the pan,"
Says Greedy Nan,
"We'll sup before we go."

I WRITTEN This is a difficult rime. Notice that Nan's remark is broken into two parts. Each part of a broken quotation is enclosed in quotes. *Let's* is used for *let us*. Write from memory, and verify.

It would not be incorrect to use periods instead of the semicolons, but periods are not necessary as the sentences are very short.

II WRITTEN Copy and point off the following broken quotations:

1 Shall I go now she asked and tell my mother
2 I will go now she said and tell my mother
3 What joy she cried to be free once more

III ORAL Read the following list of meals, which a maid said she must have if she took a certain place. *Nommet* rimes with *crummet,* and each is a small cake. You can probably guess the meaning of *dew-bit* and *stay-bit.* How many meals per day did the maid expect?

A dew-bit and breakfast,
A stay-bit and luncheon,
A nommet, a crummet,
Tea, dinner, and supper.

LESSON CXXIII

"Who killed Cock Robin?"
"I," said the Sparrow,
"With my bow and arrow;
I killed Cock Robin."

"Who saw him die?"
"I," said the Fly,
"With my little eye;
I saw him die."

I WRITTEN Study carefully this bit from *The Death and Burial of Cock Robin.* Notice the broken quotations. Write from memory, and verify.

II WRITTEN Look in the Additional Rimes for other examples of broken quotations. Copy three of these; verify.

III WRITTEN Point off and capitalize the following so as to make three different stories:

Nell asked Sue will you come and help me
Nell asked Sue will you come and help me
Nell asked Sue will you come and help me

IV ORAL Read in class the broken quotations that you have copied. If convenient, read the whole poem of Cock Robin in the Additional Rimes.

LESSON CXXIV

The man in the wilderness asked me,
How many strawberries grew in the sea.
I answered him, as I thought good,
As many red herrings as grew in the wood.

I WRITTEN We have today indirect quotations, or those not in the exact words of the speaker. Questions are also called indirect questions when they are repeated by another person. Study the rime. Write from memory, and verify.

II WRITTEN Copy the following rime, in which the quotations have been made direct:

The man in the wilderness asked me,
"How many strawberries grow in the sea?"
I answered him, as I thought good,
"As many red herrings as grow in the wood."

Rule 29 Begin an indirect quotation with a cap, and set off by commas, but do not inclose it in quotes.

III ORAL. What changes were made in the above rime in order to make the quotations direct? What one word did you have to change in two places? What mark did you put in? Remember that if only a part of a sentence is quoted, and this is not the first part, you will not need to begin the quoted portion with a cap. Look thru your readers for further illustrations.

LESSON CXXV

Apple-pie, pudding, and pan-cake,—
All begins with *a*.

I WRITTEN Study the lines, and perhaps you will see the joke before you begin to write. This is one of the jingles intended to catch you unawares. Read the new rule. Remember to underscore the *a* when you copy the lines. Write from memory, and verify.

Underscoring will be considered in Lesson 127.

Rule 30 Use the dash to mark a sudden break in thought.

II WRITTEN Copy the following and put in dashes where the break in thought occurs:

1 I went to ask but I must not tell yet
2 I wish I had but what is the use of asking?
3 I shall be very do go away!

III ORAL Read the following sentences in which the double dash is used to show that the full name is omitted for some reason:

1 He went to M——.
2 Miss C—— and Mr. A—— were made the committee.

IV ORAL Look thru your readers to find examples of the use of the dash for any purpose whatever.

LESSON CXXVI

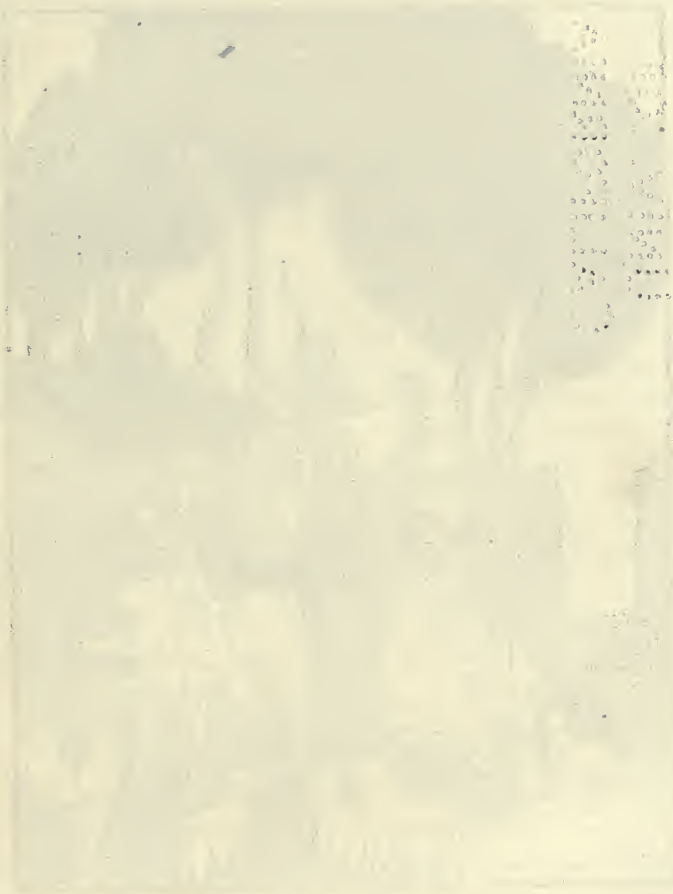
Old King Cole was a merry old soul,
And a merry old soul was he;
He called for his pipe, and he called for his bowl,
And he called for his fiddlers three;
Every fiddler, he had a fine fiddle,
And a very fine fiddle had he;
"Tee-twee-dle-dee, tee-twee-dle-dee,"
Went—the—fiddlers.
Oh, there's none so rare as can compare
With King Cole and his fiddlers three!

I WRITTEN Note every point in each line. Why is there a comma after *fiddler* in the fifth line? The dash, as used in the eighth line, marks a pause to show the beats in the line. Read this line slowly, one word at a time. Write from memory, and verify.

II WRITTEN Write the rime of today again, making two lines of the first, the third, the fifth, the seventh, and the ninth lines. Capitalize as necessary Divide the lines by the rimes when there is a rime to go by, otherwise by the beats, which come at the commas. The rime is written in both ways.

Rule 31 Use the dash to mark a long pause intended for effect.

III ORAL Look thru your readers to find the dash used as in the rime of today's lesson. Can you find someone to sing *Old King Cole* to you?



"Young lambs to sell!"

LESSON CXXVII

Young lambs to sell!
Young lambs to sell!
—If I'd as much money as I can tell,
I never would cry, Young lambs to sell—
Young lambs to sell!
Young lambs to sell!

I WRITTEN Here is a street-cry, in which the crier interrupted his calls to the public by a remark to himself. The word-group in the fourth line is used like a quotation, and is pointed off like one except for the quotes. The dashes show the sudden break in thought. By underscoring, you call attention to the words thus made emphatic. *Tell* in this rime means *count.* A *teller* counts votes or money or other things, and you keep the *tally,* or the count, in your games. Write from memory, and verify.

Rule 32 Underscore once for italics, twice for small caps, and three times for large caps.

Small caps are the ones you generally use. You may not need to use large caps, unless in display ads for your school journal—if you have one.

II WRITTEN Turn to the Additional Rimes, and find one similar to the rime given today. Copy it, and verify.

III ORAL Turn to the rime in Lesson 81. Did the street-crier in that case stop to make a remark to himself? Repeat any other street-cries that you know.

To the teacher: See Appendix note.

LESSON CXXVIII

One misty, moisty morning,
When cloudy was the weather,
I chanced to meet an old man
Clothèd all in leather;
He began to compliment,
And I began to grin,—
"How do you do?" and "How do you do?"
And "How do you do?" again.

I WRITTEN This is a difficult rime, and it will require close study if every point is mastered. Note the series of two words in the first line; the *when*-group in the second line; the comma after the independent statements at the end of the fifth and the sixth lines; the dash showing a break in thought; the six quote-marks; the alinement.

There is only one new mark here, the accent over the second syllable of *clothèd*. Usually this word has but one syllable. Why should it have two here? Write from memory, and verify.

Rule 33 Use the grave accent to mark an extra syllable, not usually pronounced.

II WRITTEN Write from memory the rule for descriptive groups of words loosely connected. Is the group *clothèd all in leather* so closely connected that we think of it together with *man?* If so, it is restrictive also.

III ORAL Recite the rime of today's lesson. Perhaps someone will sing it for you.

To the teacher: See Appendix note.

LESSON CXXIX

Thomas of Tattamus took two tees
To tie two tups to two tall trees,
To frighten the terrible Thomas of Tattamus—
Tell me how many *t's* there are in all THAT.

I WRITTEN This is another catch. Study till you see how easy a question is asked. Read the new rule. There are two new things today, the plural form of a letter, and capitals for emphasis. A *tee* is a piece of iron or of wood shaped like the letter T. *Tups* is an old term for *rams*. Notice the sudden break shown by the dash. Write from memory, and verify.

Rule 34 Show the plural form of letters, characters, and marks by adding the apostrophe and s.

Plural means more than one.

II WRITTEN Look thru your readers to find other examples of the use of the apostrophe and *s* to show plurals. If you succeed, read in class the examples you have found. It is better to write out in full the names of all characters whenever space allows.

III ORAL Read the following sentences:

1 Be sure to dot your *i's* and cross your *t's*.
2 You have left out two *%'s* and one *$*. (Better: You have left out two per cent marks and one dollar sign.)
3 She had one *a*, two *b's*, and three *c's*.
4 He got the *—'s* and *×'s* mixed. (Better: He got the minus signs and the multiplication signs mixed.)

LESSON CXXX

There was an old man from Tobago,
Who lived on rice, gruel, and sago,
Till, much to his bliss,
His physician said this:
"To a leg, sir, of mutton you may go."

I WRITTEN Notice the parenthetical expression, *much to his bliss.* A parenthetical expression may always be omitted. Is *sir* a term used in direct address? The word *this* makes the quotation formal and the colon necessary. If *this* were omitted, you might use a comma instead of the colon. Write from memory, and verify.

The colon is also used after the salutation, before the body of the letter.

Rule 35 Use the colon before the formal or long quotations.

II WRITTEN Point off the parenthetical parts in the following:

1 John it seems to me is in a great hurry.
2 She tumbled wholly by accident into very good hands.
3 He was now at the age of ten already a musician.

III ORAL Read these sentences aloud, being careful to show by the inflection of your voice that there is a parenthetical part:

1 This rime, of itself, is not complete.
2 That is, of course, quite unnecessary.
3 Rabbits, for example, make good pets.
4 Most boys, on the other hand, like arithmetic.
5 I am sorry, you know, to go away.
6 Well, you see, I had to go home then.

"As I walked by myself—

LESSON CXXXI

As I walked by myself,
And talked to myself,
Myself said unto me:
"Look to thyself,
Take care of thyself,
For nobody cares for thee."

I answered myself,
And said to myself
In the selfsame repartee:
"Look to thyself,
Or look not to thyself,
The selfsame thing it will be."

I WRITTEN Note every point with care. The colon is used here before the quotations, which are rather formal. *Repartee* means bright and witty replies. Note two contracted statements. Note the *as*-group showing time. What group of two statements names a condition, tho it does not say *if?* Write and verify.

II WRITTEN Tell in a very few sentences your reason for agreeing or not agreeing with the last remark of the speaker. Is "Do not worry" a good motto?

III ORAL Repeat riddles, finger-plays, conundrums, or original rimes.

LESSON CXXXII

Ba-a, ba-a, black sheep
  Have you any wool?
Aye, marry, have I,
  Three bags full:
One for my master,
  One for my dame,
One for the little boy
  Who lives in the lane.

I WRITTEN Note that the interjection *ba-a* is prolonged by the use of the hyphen. *Marry* is an old interjection. The last line is restrictive. The colon shows that the words coming after explain what goes before; the three bags were for three persons who are named. Write from memory, and verify.

Rule 36 Use the colon before a group of words which define or explain a more general term.

II WRITTEN Copy the following sentences:

1 I name a few great presidents: Washington, Jefferson, Lincoln, Grant, Roosevelt, Wilson.
2 The boys I name may go: John Brown, Ted Jones, Silas Owen.
3 Can you reply to this question: Is one ever fully satisfied?
4 Among native fruits of the rose family are these: the pear, the apple, the cherry, the plum, the peach, and the apricot.

If a sentence is not long nor formal, the comma may be used in place of the colon.

III ORAL Repeat the rime of today. *Marry* was probably a changed form of *Mary,* the name of the Virgin, and thus it was at first an oath.

LESSON CXXXIII

X shall stand for playmates ten;
V, for five stout, stalwart men;
I, for one, as I'm alive;
C, for a hundred; and D, for five;
M, for a thousand soldiers true;
And all these figures I've told to you.

I WRITTEN Learn the rime. Notice that *stands* or *shall stand* is omitted five times, and that the omission is marked each time with a comma. Write and verify as usual.

II WRITTEN Copy the following, and verify, after asking yourself what word is left out in each of the three first lines:

The first, the worst;
The second, the same;
The last, the best
Of all the game.

Rule 37 Use the comma to show the omission of words necessary to the complete sense.

III ORAL Supply words in the following so as to make the statements complete:

The more, the merrier. (The more there are, the merrier we are.)
The older, the wiser.
The younger, the more reckless.

IV ORAL Read the following numbers, and note that a comma is used to separate the periods: 123,456,789. What word is understood at the comma after 3? at the comma after 6?

LESSON CXXXIV

Doctor Foster
Went to Gloster
In a shower of rain;
He stepped in a puddle
Up to his middle,
And never went there again.

I WRITTEN It is best to write the title *Doctor* in full if no given name nor initials follow. The name of the town is Gloucester, but it is often written and always pronounced Gloster. Write; verify.

II WRITTEN Copy the following addresses, and verify:

Mr. J. S. Abbott
Superintendent of City Schools
30 First Street North
Newark, New Jersey

Frank E. Dayton Company
7 Central Wharf
Gloucester
Massachusetts

Tiffany & Company
Fifth Avenue & 37th Street
New York City

Mrs. A. B. Eastman
10 River Road
Hunters Park, Duluth

Dr. John M. Long
13 Victoria Avenue
Grand Rapids, Michigan

Professor Aleck Brown
12 East 42d Street
Washington, D. C.

Rule 38 Place the period after every abbreviation or initial, but avoid the use of abbreviations if possible.

III ORAL Did you notice that there is no apostrophe in *Hunters Park?* The Board of Geographical Names has ruled out all apostrophes. If you wished to write each of these addresses upon one line, how should you separate the several items?

EXERCISE FOR LESSON LVII OR FOR ANY OTHER LESSON

A small but frequent amount of careful practice in *logomachy,* or games of word-making, will be found most valuable for grade pupils. Let each pupil try to find out how many different words he can make with the letters of his own name. Suppose that the name is *Mary.* The steps to be taken are as follows:

MARY

a-m-r-y (letters arranged alphabetically)

WORDS BEGINNING WITH *a*

a
am
Amy
arm
ar (name of the letter *r*)

WORDS BEGINNING WITH *m*

ma (colloquial)
mar
Mary
may
May
Mr. (abbreviation for *Mister*)
my

WORDS BEGINNING WITH *r*

ram
ray
Ray

WORDS BEGINNING WITH *y*

y, plural y's (something shaped like the letter *y:* for example, a railroad switch)
yam

Here we have eighteen words made from the four letters of the word *Mary.* Of course, longer words, generally speaking, yield results in proportion. It is most important, however, that all such practice be thoro. Competitive tests, in which all the children work with the same word and hunt in the dictionary for new words, will be found to bring rich returns in vocabulary.

The corrected results from all assigned exercises in word-building should be preserved by the pupils in exercise-books devoted to language. The teacher must not expect to know all the words which her pupils will find. One of the delights which children experience when engaged in this exercise is in bringing to class words unknown to all the others, and perhaps even to the teacher. It is not too much to claim that, when everything else palls, word-hunting will suffice to revive flagging interest.

ADDITIONAL RIMES

1

Up she goes, and down she comes;
If you've not any apples, I'll give you some plums.

2

"Bow-wow-wow, whose dog art thou?"
"I'm Tom Tinker's dog, bow-wow-wow!"

3

"Up the rope, up the rope, ever so high!"
"Will you come down again?" "Yes, by and by."

4

Sing, sing—what shall I sing?
The cat's run away with the pudding-bag string.

5

Daffy-down-dilly has come up to town
In a yellow petticoat and a green gown.

6

The cock doth crow to let you know,
If you be wise, 'tis time to rise.

7

A-milking, a-milking, my maid!
"Cow, take care of your heels," she said,
"And you shall have some nice new hay,
If you'll quietly let me milk away."

8

St. Swithin's day, if thou dost rain,
For forty days it will remain;
St. Swithin's day, if thou be fair,
For forty days 'twill rain na mair.

9

Needles and pins, needles and pins,
When a man marries, his trouble begins.

10

Johnny shall have a new bonnet,
And Johnny shall go to the fair,
And Johnny shall have a new ribbon
To tie up his bonny brown hair.
And why may I not love Johnny?
And why may not Johnny love me?
And why may I not love Johnny
As well as another body?

And here's a leg for a stocking,
And here's a leg for a shoe;
And he has a kiss for his daddy,
And two for his mammy, I trow.
And why may I not love Johnny?
And why may not Johnny love me?
And why may I not love Johnny
As well as another body?

11

Jack and Jill went up the hill
To fetch a pail of water;
Jack fell down and broke his crown,
And Jill came tumbling after.

Up Jack got, and home did trot,
As fast as he could caper;
Dame Jill had the job to plaster his knob
With vinegar and brown paper.

Jill came in, and she did grin
To see his paper plaster;
Mother, vexed, did whip her next
For causing Jack's disaster.

12

"Bow-wow," says the dog;
"Mew-mew," says the cat;
"Grunt, grunt," says the hog,
And, "Squeak," goes the rat.

"Tu-whoo," says the owl;
"Caw, caw," says the crow;
"Quack, quack," says the duck,
And what the sparrows say, you know.

So with sparrows and owls,
With rats and with dogs,
With ducks and with crows,
With cats and with hogs,

A fine song I have made
To please you, my dear;
And, if it's well sung,
'Twill be charming to hear.

13

Jenny Wren fell sick
Upon a merry time;
In came Robin Redbreast,
And brought her sops of wine.

"Eat well of the sop, Jenny,
Drink well of the wine;"
"Thank you, Robin, kindly,
You shall be mine."

Jenny, she got well,
And stood upon her feet,
And told Robin plainly,
She loved him not a bit.

Robin, being angry,
Hopped upon a twig,
Saying, "Out upon you,
Fie upon you, bold-faced jig!"

14

Old Mother Hubbard and Her Dog

Old Mother Hubbard,
  She went to the cupboard
To get her poor dog a bone;
  When she got there,
  The cupboard was bare,
And so the poor dog had none.

She went to the baker's
  To buy him some bread;
But when she got back,
  The poor dog was dead.

She went to the joiner's
  To buy him a coffin;
But when she came back,
  The poor dog was laughing.

She went to the fruiterer's
  To buy him some fruit;
But when she came back,
  He was playing the flute.

She went to the tailor's
  To buy him a coat;
But when she came back,
  He was riding a goat.

She went to the cobbler's
  To buy him some shoes;
But when she came back,
  He was reading the news.

She went to the seamstress,
  To buy him some linen;
But when she came back,
  The dog was a-spinning.

She went to the hatter's
  To buy him a hat;
But when she came back,
  He was feeding the cat.

She went to the barber's
  To buy him a wig;
But when she came back,
  He was dancing a jig.

She went to the hosier's
  To buy him some hose;
But when she came back,
  He was dressed in his clothes.

She took a clean dish
  To get him some tripe;
But when she came back,
  He was smoking his pipe.

She went to the fishmonger's
  To buy him some fish;
But when she came back,
  He was licking the dish.

She went to the ale-house
  To get him some beer;
But when she came back,
  The dog sat in a chair.
(cheer)

She went to the tavern
  For white wine and red;
But when she came back,
  The dog stood on his head.

The dame made a curtsey,
  The dog made a bow;
The dame said, "Your servant,"
  The dog said, "Bow, wow!"

15

Death and Burial of Cock Robin

"Who killed Cock Robin?"
"I," said the Sparrow,
"With my bow and arrow;
I killed Cock Robin!"

"Who saw him die?"
"I," said the Fly,
"With my little eye,
I saw him die."

"Who caught his blood?"
"I," said the Fish,
"With my little dish;
I caught his blood."

"Who'll make his shroud?"
"I" said, the Beetle,
"With my thread and needle;
I'll make his shroud."

"Who'll dig his grave?"
"I," said the Owl,
"With my spade and shovel;
(showl)
I'll dig his grave."

"Who'll be the parson?"
"I," said the Rook,
"With my little book;
I'll be the parson."

"Who'll be the clerk?" (clark)
"I," said the Lark,
"If it's not in the dark;
I'll be the clerk."

"Who'll carry the coffin?"
"I," said the Kite,
"If it be in the night;
I'll carry the coffin."

"Who'll carry the link?"
(torch)
"I," said the Linnet,
"I'll find it in a minute;
I'll carry the link."

"Who'll be chief mourner?"
"I," said the Dove,
"I mourn for my love;
I'll be chief mourner."

"Who'll bear the pall?"
"We," said the Wren,
Both the cock and the hen,
"We'll bear the pall."

"Who'll sing the psalm?"
"I," said the Thrush,
As he sat in the bush,
"I'll sing the psalm."

"Who'll toll the bell?"
"I," said the Bull,
"Because I can pull;
And so, Cock Robin, farewell!"

All the birds of the air
Fell to sighing and sobbing,
When they heard the bell toll
For poor Cock Robin.

16

Old Mother Goose, when
She wanted to wander,
Would ride thru the air
On a very fine gander.

Mother Goose had a house,
'Twas built in a wood,
Where an owl at the door
For a sentinel stood.

She had a son Jack,
A plain-looking lad,
Who was not very good
Nor yet very bad.

She sent him to market,
A live goose he bought;
"Here, Mother," says he,
"It won't go for naught."

Jack's goose and her gander,
They grew very fond;
They'd both eat together,
Or swim in one pond.

Jack found on one morning,
As I have been told,
His old goose had laid him
An egg of pure gold.

Jack ran to his mother
The news for to tell;
She called him a good boy,
And said it was well.

Then Jack went a-courting
A lady so gay,
As fair as the lily,
And sweet as the May.

But old Mother Goose
That instant came in,
And turned her son Jack
Into famed Harlequin.

She then with her wand
Touched the lady so fine,
And turned her at once
Into sweet Columbine.

Jack sold his gold egg
To a rascal called Lew,
Who cheated him out of
The half of his due.

The gold egg into the sea
Was quickly thrown then,
When Jackie jumped in
And got it again.

But Lew got the goose, which
He vowed he would kill,
Resolving at once
His pockets to fill.

Jack's mother came in
And caught the goose soon,
And mounting its back
Flew up to the moon.

17

To make your candles last for aye,
You wives and maids, give ear-o!
To put them out's the only way,
Says honest John Boldero.

18

THE BABES IN THE WOOD

My dears, do you know
That a long time ago
Two poor little children,
Whose names I don't know,
Were stolen away
On a fine summer's day,
And left in a wood,
As I've heard people say.

And when it was night,
So sad was their plight,
The sun, it went down,
And the moon gave no light!
They sobbed, and they sighed,
And they bitterly cried,
And the poor little things,
They lay down and died.

And when they were dead,
The robins so red
Brought strawberry leaves,
And over them spread;
And all the day long
The green branches among
They prettily whistled,
And sang them this song:

"Poor babes in the wood!
Poor babes in the wood!
Oh, don't you remember
The babes in the wood?"

19

Hi, diddle, dout,
My candle's out,
My little maid is not at home;
Saddle my hog,
And bridle my dog,
And fetch my little maid home.

20

Cross-patch,
Draw the latch,
Sit by the fire, and spin;
Take a cup,
And drink it up,
Then call your neighbors in.

21

Little Robin Redbreast
Sat upon a tree;
Up went Pussy-cat,
Down went he;
Down went Pussy-Cat,
Away Robin ran;
Says little Robin Redbreast,
"Catch me, if you can!"

Little Robin Redbreast
Jumped upon a wall;
Pussy-cat jumped after him,
And almost got a fall;
Little Robin chirped and sang;
What did Pussy say?
Pussy-cat said, "Mew,"
And Robin hopped away.

22

Hickery, dickery, dock,
The mouse ran up the clock;
The clock struck one,
The mouse ran down,
Hickery, dickery, dock.

23

Dickery, dickery, dare,
The pig flew up in the air;
The man in brown
Soon brought him down,
Dickery, dickery, dare.

24

Friday night's dream
On the Saturday told,
Is sure to come true,
Be it never so old.

25

A red sky at night
Is the shepherd's delight;
A red sky in the morning
Is the shepherd's warning.

26

Cuckoo, cuckoo,
What do you do?
"In April
I open my bill;
In May
I sing night and day;
In July
Away I fly;
In August
Go I must."

27

Yankee Doodle came to town,
Mounted on a pony;
He stuck a feather in his cap,
And called it macaroni.

Yankee Doodle came to town,
Yankee Doodle dandy,
He stuck a feather in his cap,
And called it sugar-candy.

28

Bobby Shaftoe's gone to sea,
Silver buckles on his knee;
He'll come back and marry me,
Pretty Bobby Shaftoe.

Bobby Shafoe's fat and fair,
Combing down his yellow hair;
He's my love for ever mair,
Pretty Bobby Shaftoe.

29

As I went to Bonner,
I met a pig
Without a wig,
Upon my word and honor.

30

The barber shaved the mason,
And, as I suppose,
Cut off his nose,
And popped it in the basin.

31

The cuckoo's a fine bird;
He sings as he flies;
He brings us good tidings;
He tells us no lies.

He sucks little birds' eggs
To make his voice clear;
And when he sings "Cuckoo!"
The summer is near.

32

There were two blackbirds
Sitting on a hill,
The one named Jack,
The other named Jill;
Fly away, Jack!
Fly away, Jill!
Come again, Jack!
Come again, Jill!

33

What do I see?
A bumble-bee
Sit on a rose,
And wink at me!
What do you mean
By, "Hum, hum, hum"?
If you're calling me,
I dare not come.

34

Fa, fe, fi, fo, fum!
I smell the blood of an Englishman;
Be he alive, or be he dead,
I'll grind his bones to make me bread.

35

There was a little man,
And he had a little gun,
And his bullets were made of lead, lead, lead;
He went to the brook,
And saw a little duck,
And shot it right thru the head, head, head.

He carried it home
To his old wife Joan,
And bade her a fire to make, make, make,
To roast the little duck
He had shot in the brook,
And he'd go fetch her the drake, drake, drake.

36

I saw a ship a-sailing,
A-sailing on the sea;
And oh, it was all laden
With pretty things for thee!
There were comfits in the cabin,
And apples in the hold;
The sails were made of silk,
And the masts were made of gold.

The four-and-twenty sailors,
That stood between the decks,
Were four-and-twenty white mice,
With chains about their necks;
The captain was a duck,
With a packet on his back;
And when the ship began to move,
The captain said, "Quack, quack!"

37

A farmer went trotting
Upon his gray mare,
Bumpety, bumpety, bump!
With his daughter behind him
So rosy and fair,
Lumpety, lumpety, lump!

A raven cried, "Croak!"
And they all tumbled down,
Bumpety, bumpety, bump!
The mare broke her knees,
And the farmer his crown,
Lumpety, lumpety, lump!

The mischievous raven
Flew laughing away,
Bumpety, bumpety, bump!
And vowed he would serve them
The same the next day,
Lumpety, lumpety, lump!

38

"Where are you going, my pretty maid?"
"I'm going a-milking, sir," she said.

"May I go with you, my pretty maid?"
"You're kindly welcome, sir," she said.

"What is your father, my pretty maid?"
"My father's a farmer, sir," she said.

"Say, will you marry me, my pretty maid?"
"Why, yes, perhaps, kind sir, I may."

"What is your fortune, my pretty maid?"
"My face is my fortune, sir," she said.

"Then I can't marry you, my pretty maid."
"Nobody asked you, sir," she said.

39

I had a little husband,
No bigger than my thumb;
I put him in a pint-pot,
And there I bid him drum.

I bought a little horse
That galloped up and down;
I bridled him, and saddled him,
And sent him out of town.

I gave him some garters
To gather up his hose,
And a little pocket-handkerchief
To wipe his pretty nose.

40

There was an old woman, as I've heard tell,
She went to market her eggs for to sell;
She went to market all on a market-day,
And she fell asleep on the king's highway.

There came by a peddler whose name was Stout,
He cut her petticoats all round about;
He cut her petticoats up to her knees,
Which made the old woman to shiver and freeze.

When this little woman first did awake,
She began to shiver, and she began to shake;
She began to wonder, and she began to cry,
"Lauk-a-mercy on me, this is none of I!"

"But if it be I, as I do hope it be,
I've a little dog at home, and he'll know me;
If it be I, he'll wag his little tail,
And if it be not I, he'll loudly bark and wail."

Home went the little woman all in the dark,
Up got the little dog, and he began to bark;
He began to bark, so she began to cry,
"Lauk-a-mercy on me; this is none of I!"

41

Three little boys a-sliding went
All on a summer's day;
The ice proved thin, they all fell in,
The rest, they ran away.

Now had these children been at home,
Or sliding on dry ground,
Ten thousand pounds to one penny
They had not all been drowned.

You, parents, all that children have,
And you, too, that have none,
If you would keep them safe abroad,
Pray keep them safe at home.

42

Simple Simon met a pieman
Going to the fair;
Said Simple Simon to the pieman,
"Let me taste your ware."

Said the pieman to Simple Simon,
"Show me first your penny."
Said Simple Simon to the pieman,
"Indeed, I have not any."

Simple Simon went a-fishing
For to catch a whale;
All the water that he had
Was in his mother's pail.

Simple Simon went to look
If plums grew on a thistle;
He pricked his fingers very much,
Which made poor Simon whistle.

43

Pinching, plodding Peter Clide labored hard for money;
When he got it, then he died, and left it all to sonny.

44

The north wind doth blow,
And we shall have snow,
And what will the robin do then,
Poor thing?

He will hop to the barn,
And keep himself warm,
And hide his head under his wing,
Poor thing!

The north wind doth blow,
And we shall have snow,
And what will the honey-bee do,
Poor thing?

In her hive she will stay,
Till the cold's passed away,
And then she'll come out in the spring,
Poor thing!

The north wind doth blow,
And we shall have snow,
And what will the dormouse do then,
Poor thing?

Rolled up like a ball,
In his nest snug and small,
He'll sleep till warm weather comes back,
Poor thing!

The north wind doth blow,
And we shall have snow,
And what will the children do then,
Poor things?

When lessons are done,
They'll jump, skip, and run,
And that's how they'll keep themselves warm,
Poor things!

45

When good King Arthur ruled this land
He was a goodly king;
He stole three pecks of barley-meal
To make a bag-pudding.

A bag-pudding the king did make,
And stuffed it well with plums,
And in it put great lumps of fat
As big as my two thumbs.

The king and queen did eat thereof,
And noblemen beside;
And what they could not eat that night
The queen next morning fried.

46

Little Bo-peep has lost her sheep,
And can not tell where to find them;
Leave them alone, and they'll come home,
And bring their tails behind them.

Little Bo-peep fell fast asleep,
And dreamt she heard them bleating;
But when she awoke, she found it a joke,
For still they all were fleeting.

Then up she took her little crook,
Determined for to find them;
She found 'em indeed, but it made her heart bleed,
For they'd left their tails behind 'em.

It happened one day, as Bo-peep did stray
Unto a meadow hard by,
There she espied their tails, side by side,
All hung on a tree to dry.

Then she heaved a sigh, and wiped her eye,
And ran o'er hill and dale-o,
And tried what she could, as a shepherdess should,
To tack to each sheep its tail-o.

47

THE BELLS OF LONDON TOWN

Gay go up, and gay go down,
To ring the bells of London town.
"Bull's eyes and targets,"
Say the bells of Saint Marg'ret's.
"Brickbats and tiles,"
Say the bells of Saint Giles'.
"Halfpence and farthings,"
Say the bells of Saint Martin's.
"Oranges and lemons,"
Say the bells of Saint Clement's.
"Pancakes and fritters,"
Say the bells of Saint Peter's.
"Two sticks and an apple,"
Say the bells of Whitechapel.
"Old Father Baldpate,"
Say the slow bells of Aldgate.
"Pokers and tongs,"
Say the bells of Saint John's.
"Kettles and pans,"
Say the bells at Saint Anne's.
"You owe me ten shillings,"
Say the bells at Saint Helen's.
"When will you pay me?"
Say the bells at Old Bailey.
"When I grow rich,"
Say the bells at Shoreditch.
"Pray, when will that be?"
Say the bells of Stepney.
"I am sure I don't know,"
Says the great bell of Bow.

48

Rub-a-dub-dub,
Three men in a tub,
And who do you think they be?
The butcher, the baker,
The candlestick-maker,
Turn 'em out, knaves all three!

49

Mary had a little lamb,
Its fleece was white as snow;
And everywhere that Mary went
The lamb was sure to go.

It followed her to school one day,
Which was against the rule;
It made the children laugh and play
To see a lamb at school.

And so the teacher turned him out,
But still he lingered near,
And waited patiently about
Till Mary did appear.

And then he ran to her, and laid
His head upon her arm,
As if he said, "I'm not afraid;
You'll keep me from all harm."

"What makes the lamb love Mary so?"
The eager children cry.
"Oh, Mary loves the lamb, you know,"
The teacher did reply.

And you each gentle animal
In confidence may bind,
And make them follow at your will,
If you are only kind.

50

Star light, star bright,
First star I've seen tonight,
I wish I may, I wish I might
Have the wish I wish tonight!

51

There was an old man who lived in a wood,
As you may plainly see;
He said he could do as much work in a day
As his wife could do in three.
"With all of my heart," the old woman said,
"If that you will allow
Tomorrow to stay at home in my stead,
And I'll go drive the plow.

"But you must milk the Tidy cow,
For fear that she go dry;
And you must feed the little pigs
That are within the sty;
And you must mind the speckled hen,
For fear she'll lay away;
And you must reel the spool of yarn
That I spun yesterday."

The old woman took a staff in her hand,
And went to drive the plow;
The old man took a pail in his hand,
And went to milk the cow;
But Tidy hinched, and Tidy flinched,
And Tidy broke his nose;
And Tidy gave him such a blow
That the blood ran down to his toes.

"Hi, Tidy! ho, Tidy!
Hi, Tidy, do stand still!
If ever I milk you, Tidy, again,
'Twill be sore against my will."
He went to feed the little pigs
That were within the sty;
He hit his head against the beam,
And he made the blood to fly.

He went to mind the speckled hen,
For fear she'd lay astray,
And he forgot the spool of yarn
His wife spun yesterday.
When his wife came home, her field-work done,
He told her how wrong he'd been,
And should she ne'er do a day's work in her life,
He'd never complain again.

52

Cock Robin's Courtship

'Twas on a merry time, when Jenny Wren was young,
So neatly as she danced, and so sweetly as she sung,
Robin Redbreast lost his heart, for he was a gallant bird;
So he doffed his hat to Jenny Wren, requesting to be heard.

"O dearest Jenny Wren, if you will but be mine,
You shall dine on cherry-pie, and drink new currant-wine.
I'll dress you like a goldfinch or any peacock gay;
So if you'll have me, Jenny, let us appoint the day!"

Jenny blushed behind her fan, and thus declared her mind,
"Since, dearest Bob, I love you well, I take your offer kind;
Cherry-pie is very nice, and so is currant-wine;
But I must wear my plain brown gown, and never go too fine."

Robin Redbreast rose up early, all at the dawn of day,
And he flew to Jenny Wren's house to sing a roundelay;
He met the Cock and Hen, and bade the Cock declare
This was his wedding-day with Jenny Wren, the fair.

The Cock then blew his horn to let the neighbors know
This was Robin's wedding-day, and they might see the show.
And first came Parson Rook, with his spectacles in hand,
And one of Mother Hubbard's books he held within his hand.

Then followed him the Lark, for he could sweetly sing,
And he was to be the clerk at Cock Robin's wedding;
He sang of Robin's love for little Jenny Wren,
And when he came upon the end, then he began again.

The Goldfinch came on next to give away the bride;
The Linnet, being bridesmaid, walked by Jenny's side;
And as she was a-walking, she said, "Upon my word,
I think that your Cock Robin is a very pretty bird."

The Blackbird and the Thrush and charming Nightingale,
Whose sweet "jug" clearly echoes thru every grove and dale,
The Sparrow and Tomtit, and many more were there,
All come to see the wedding of Jenny Wren, the fair.

The Bullfinch walked by Robin, and thus to him did say,
"Pray, mark, friend Robin Redbreast, that Goldfinch dressed so gay!
What tho her gay apparel becomes her very well,
Yet Jenny's modest dress and look must bear away the bell."

Then came the bride and bridegroom, quite plainly was she dressed,
And blushed so much her cheeks were as red as Robin's breast.
But Robin cheered her up: "My pretty Jen," said he,
"We're going to be married, and happy we shall be."

"Oh, then," says Parson Rook, "who gives this maid away?"
"I do," says the Goldfinch, "and her fortune I will pay;
Here's a bag of grain of many sorts, and other things beside;
Now happy be the bridegroom, and happy be the bride!"

"And will you have her, Robin, to be your wedded wife?"
"Yes, I will," says Robin, "and love her all my life."
"And will you have him, Jenny, your husband now to be?"
"Yes, I will," says Jenny, "and love him heartily."

Then on her finger fair Cock Robin put the ring;
"You're married now," says Parson Rook, while the Lark aloud did sing;
"Happy be the bridegroom, and happy be the bride!
And may not man nor bird nor beast this happy pair divide!"

The birds were asked to dine,—not Jenny's friends alone,
But every pretty songster that had Cock Robin known;
They had a cherry-pie besides some currant-wine,
And every guest brought something, that sumptuous they might dine.

Now they all sat or stood to eat and also drink,
And everybody said what he happened to think;
They each took a bumper, and drank unto the pair,
Cock Robin, the bridegroom, and Jenny Wren, the fair.

The dinner things removed, they all began to sing,
And soon they made the place near a mile around to ring;
The concert, it was fine, and every birdling tried
Who best should sing for Robin and Jenny Wren, the bride.

When in came the Cuckoo, and made a great rout,
And caught a hold of Jenny, and pulled her about;
Cock Robin was angry, and so was the Sparrow,
Who fetched in a hurry his bow and his arrow.

His aim then he took, but he took it not right;
His skill was not good, or he shot in a fright;
For the Cuckoo he missed, but Cock Robin he killed,—
And all the birds mourned that his blood was so spilled.

53

*Sneeze on Monday, sneeze for danger;
Sneeze on Tuesday, kiss a stranger;
Sneeze on Wednesday, receive a letter;
Sneeze on Thursday, something better;
Sneeze on Friday, sneeze for sorrow;
Sneeze on Saturday, your sweetheart tomorrow;
Sneeze on Sunday, your safety seek,
The devil will have you the rest of the week.

54

*Cut your nails Monday, you cut them for news;
Cut them on Tuesday, a new pair of shoes;
Cut them on Wednesday, you cut them for health;
Cut them on Thursday, you cut them for wealth;
Cut them on Friday, you cut them for woe;
Cut them on Saturday, a journey you'll go;
Cut them on Sunday, you cut them for evil,
All the week you'll be ruled by the devil.

*These rimes show the general superstition, believed by our forefathers, that it was unlucky to do or to commence a piece of work on Sunday.

SUMMARY OF RULES

RULE		LESSON
1	Begin every proper name with a cap	1—2
2	Begin every written sentence with a cap	3—4
3	Place the period after every written sentence, if the sentence makes a statement in a matter-of-fact way	3—4
4	Place the question-mark after every written question	5
5	Place the exclamation mark after every exclamatory sentence or exclamatory expression	6
6	Always write the word *I* as a cap	7
7	Begin every line of verse with a cap	8—9
8	The comma is sometimes used between very short sentences	10
9	The semicolon is often used between short and very closely related sentences	11
10	In writing verse, aline riming lines	12—13
11	In writing names, show possession by the apostrophe with *s*, or by the apostrophe alone, according to the special case	14—16
12	Use the apostrophe in contractions to show the omission of one or more letters	17—19
13	Use the hyphen to join two or more words into one	20—21
14	Independent statements, not complete in themselves, are separated by commas, or less often by semicolons	22—33
15	Set off by commas names used in direct address	34—37
16	Set off by commas appositives of more than one word	38—41
17	After an interjection which is not emphatic, use the comma; after an interjection which is emphatic, use the exclamation point	42—46
18	Any word or group of words may be used as a complete exclamation, and should then be followed by the exclamation point	47—48
19	Always write the word *O* as a cap without a point after it	49—50

20 Use the comma to separate the members of a series, unless the members are joined by *and, or, nor,* or a similar word. . . . . 51—57

21 When a subject of thought is repeated for emphasis, use the comma to mark the repetition. . . . . 58—62

22 Set off by commas a descriptive word-group, unless closely connected . . . . . 63—66

23 Set off by commas word-groups of time or place, unless closely connected. . . . . 67—76

24 Set off by commas a word-group expressing a condition . . . . . 77—82

25 Set off by commas a word-group showing cause or reason . . . . . 83—91

26 Point off a contracted statement as if it were given in full 92–106

27 Set off by commas a parenthetical word or word-group 107–108

28 Begin a direct quotation with a cap, set it off by commas, and inclose it in quotes. 109–123

29 Begin an indirect quotation with a cap, and set it off by commas, but do not enclose it in quotes. 124

30 Use the dash to mark a sudden break in thought. . . 125

31 Use the dash to mark a long pause intended for effect 126

32 Underscore once for italics, twice for small caps, and three times for large caps. 127

33 Use the grave accent to mark an extra syllable not usually pronounced 128

34 Show the plural form of letters, characters, and marks, by adding the apostrophe and *s*. 129

35 Use the colon before long or formal quotations. 130–131

36 Use the colon before a group of words which define or explain a more general term. 132

37 Use the comma to show the omission of words necessary to the complete sense. 133

38 Place the period after every abbreviation or initial, but avoid the use of abbreviations, if possible. 134

ADDITIONAL RULES FOR OLDER PUPILS

Rule 39 Use commas to set off the absolute construction. Illustrations:

A shower coming up suddenly, they ran home.
They hurried home, the storm being near.

Rule 40 Use the semicolon before the words AS, NAMELY, *or* THUS, *introducing examples.*

After these words, the comma is most often found, tho *namely* is sometimes followed by the colon.
Illustrations:

Colloquialisms are often mere mispronunciations; as, *kin* for *can, git* for *get,* and so on;

The great oceans are five; namely: Atlantic, Pacific, Indian, Arctic, and Antarctic.

Rule 41 Use parentheses to inclose authorities referred to, but not directly quoted.

Illustration: There is plenty of good authority for the use of the expression "he don't." (See the Oxford dictionary.)

Rule 42 Use brackets to inclose words not in the original text; also the words "continued" or "to be continued" at the beginning or end of a story or chapter.

Illustration: X, Y, Z, and & [pronounced am'per-sand]
All wished for a piece in hand.

Rule 43 Use three periods (continuation dots) to mark the omission of something you wish to be understood or included.

Illustration: He follows his nose
Wherever he goes.

He . . . goes is understood to include the whole couplet.

Rule 44 Use the comma after a sentence or a quotation which is itself used as the subject of a sentence.

Illustration: Whatever is, is right.

Rule 45 Apposition is best shown by the comma and dash, whenever the appositive is in the nature of a series.

Illustration: He is accurate in all the least points of composition,—indention, spelling, caps, and points.

APPENDIX

NOTES FOR THE TEACHER

IN GENERAL

The rimes of this book bear the name of Mother Goose, chiefly by courtesy. Most of them are published in England under the title "Nursery Rimes," and they were current there long before Mother Goose was born. It is generally understood that the name as we use it signifies compilation rather than authorship.

Pupils who can not memorize—and a few such may be found in any class—should copy *verbatim et literatim et punctuatim.*

Lesson 6

1 The question must now for a time be asked of every sentence: Is this a statement, a question, or an exclamation? If the words are uttered with marked *emotion,* or feeling, the period and the question-mark will give way to the more important exclamation point. A simple request in imperative form will be followed by the period, but, in general, commands imply emotion.

2 The terms *subject* and *predicate* may be used at the discretion of the teacher, but the term *predicate,* if used, must be considered as the complete predicate of the grammars, including objects and modifiers of every kind.

Lessons 7 and 95

The name *Gill,* or *Jill,* often met in early rimes, is a nickname for *Gilian* (another form of *Juliana,* feminine of *Julius*). This name was once used almost as the equivalent of *girl,* just as *Jack* was often used for *boy.* An old rime says:

Every Jack shall have his Jill.

The study of proper names is an unfailing source of interest to young or to old. Volumes for reference on place-names and on other surnames should be in every school.

Kin at the end of a name means *little.* The *s* at the end of English names marks a patronymic (father's name) as does also *son.* Thus, *Davids* and *Davidson, Davis* and *Davies,* all mean the *son of David. Tompkins* means the *son of the little Tom. Rick* is a variant of *Rich,* or *Dick,* and the syllables *en* and *el* are diminutives, so that we have an immense number of names all coming from *Richard.* Thus, *Dixon* is seen to be *Dick's son.* A similar story might be told of the name *William.*

In Welsh names, *ap,* meaning *son of,* has in many cases lost the *a,* while the *p* has grown fast to the last name; thus, *ap Rhys* becomes *Price.*

De in French names, *von* in German, *van* in Dutch, *O'* in Irish, all mean *of,* and may point to an estate when the name was given. *Mack, Mac, Mc,* or *M'* marks an Irish or a Scottish name.

In Russian and Polish names we meet *witz, vitch,* and *sky,* or *ski,* all patronymics. Many other endings may be found by consulting a volume treating on this interesting subject.

Lesson 9

In every written exercise of more than one line, the teacher should see that her pupils indent properly. The indention of the rimes is to be followed with utmost care. (As preparation for study of this subject, see that it is properly named. The term *indention* corresponds to the verb *indent.*)

Lesson 11

Diagonal indention is a pleasing device, by which couplets or single lines appear more distinct. In general, any rime written thus might equally well be written with all lines indented alike. A rime made up of two couplets is seldom, if ever, written with the diagonal indention.

Lesson 12

After the child has learned to count the beats in a line, he will soon be able to make his own lines *sing* after the various patterns of verse. Very often a slight pause marks the omission of a syllable, as if the writer or singer *thought* a syllable. It is not advisable to emphasize the details of rhythm with young children. A *foot* is the smallest division of the rhythm.

The accent may come equally well at the beginning of a line. A simple treatment of the subject of *Versification* by Professor Brander Matthews, of Columbia University, may be found useful.

Lesson 16

No law other than that of euphony, or agreeable sound, governs the formation of possessives and plurals ending with *s, x, z,* or any other sibilant sound. Possessives show other relations than that of actual possession, as *the term's work.*

Lesson 17

Emphasis must be put by the teacher upon the term *contraction,* in order that later the similar term *contracted statement* may not be misunderstood.

Lesson 18

Children who think that the child meant to ask, "May I have a tulip?" in the last line, should be allowed to use the interrogation point.

Lesson 21

The compound *alright* has been growing in favor steadily, and will soon arouse no discussion. It is a compound analogous with *almighty, already,* and so forth, and children use it naturally. It is taught by many business colleges as a proper combination, and the schools might as well cease wasting time in trying vainly to combat its use. The writer of this book is allowed to quote Dr. Caryl B. Storrs, of *The Minneapolis Tribune,* as authority for its use, and Dr. Storrs has used *alright* in published articles.

Lesson 22

1 Drill upon independent statements is of great value, but must not be given when the rime includes subordinate statements, lest confusion result. In the sentence *Birds build nests,* the independent statement and the sentence are one and the same. The conjunction *for* is always coordinate.

2 The Rule of Three is a discarded name for a proportion in which the first number is to a second as a second is to a third.

Lesson 28

The name Jack a' Nory is shortened from Jack of (or at) Norwich (pronounced nor'rij).

Lesson 49

The capital *O* is always used in exclamation together with the following word or words.

Note that *grandpapa's* must be accented upon the last syllable.

Lesson 53

Very careful speakers and writers repeat the article before each person or thing named. This is a rule of rhetoric, not of grammar, for no grammar is involved. It is a convenience to distinguish in this way between one or more. Thus *the man and soldier* refers to one man, and *the man and the soldier* refers to two men. However, observance of the rule is by no means universal.

The first chapter of the gospel of Saint John contains twenty-six sentences begun with an *and*. The *and* habit is not to be condemned.

Lesson 57

Many New England children learned the two last lines of the rime thus:

X, Y, and Uzzard
Turned the old apple-pie into a buzzard.

The character that we write z was formerly called *uzzard* or *izzard*.

Lesson 63

It must be understood that whenever any word-group consists of only two or three words, the comma is often omitted merely on that account. The longer a word-group, the more need that it be set off by the comma.

Lesson 72

Should and *would* follow in the main the uses of *shall* and *will*. *Shall* and *will* in the first person imply expectation, while *will* and *would* imply desire, willing, determination, promise, or the inevitable. In the other persons, these meanings are reversed; thus,

I or we shall go (expectation);

I or we will go (promise, consent, threat, determination, or the inevitable);

he, she, you, they will go (expectation *on the part of the speaker*);

he, she, you, they shall go (promise, consent, and so forth, *on the part of the speaker*).

In addition *should* may mean *ought,* and so convey the idea of *duty,* while *would* may imply *habit;* thus,

You should obey your parents (duty);

She would sit and rock for hours (habit).

The distinction between *should* and *would* is not difficult, and children should early acquire the habit of saying *I shall* and *I should* to express expectation.

Lessons 77 and 78 and 91

These lessons emphasize subjunctive forms, altho this is not so evident in the first lesson as in the other two. The teacher may well give a little time to such drill as the following:

If I *were* a bird (but I am not a bird)—

If a wish *were* a horse (but it is not)—

If a turnip *were* a watch (but it can never be)—

If an *if* or an *and were* a pot or a pan (but this is not the case)—

If all the world *were* apple-pie (but it is not), and so on. Without using the term subjunctive, the teacher can accustom her pupils to use subjunctive forms when they make a supposition which is either doubtful or is contrary to the fact. Children acquire their language-habits chiefly thru imitation. The study of grammar has small effect upon children who have already acquired wrong habits. The use of the subjunctive to express certain fine distinctions should be encouraged, especially as this can be done incidentally to other language work. Even a child can see that the following form expresses something regarding which there is doubt:

For every evil under the sun, there is a cure or there is none;

If there be one, try and find it; *if there be* none, never mind it.

Lessons 82 and 92

It is very desirable for children to learn these old rimes in the original form, and to understand the once common use of *me* as a dative. It would be well for them to paraphrase lines in which a *me* occurs, showing by the changed forms that they understand the same fully.

Lesson 88

The locution *the two last* appears in this lesson and many times thruout this book. Children should be taught to use

this form, and not *the last two*. Objects in nature or in art do not usually appear in groups of twos, threes, fours, and so on. When they do, we are only able to designate the fact if we have a correct habit of speech. Dr. Thomas R. Lounsbury, of Yale College, has shown up the facts regarding this locution in one of his illuminating articles. However, this is not a point of grammar, but of logic and authority.

Lesson 91 See note on Lesson 77.

Try and drown is an idiom of long standing. It is undesirable to try to drive out this old form, even if it could be done. However, it is equally correct to say *try to drown*.

Lesson 92 See note on Lesson 82.

The rule for contracted statements is most helpful as an aid to clearness. Without the comma to show where a statement ends, we should have an *and* joining words not in the same construction. William Livingston Klein, in his valuable work, *Why We Punctuate,* calls the comma a *disjunctive,* because it disconnects words apparently connected.

The end of a line of verse provides a natural break, at which the comma is often omitted, even when called for by rule. This is illustrated in the third lines of the rimes in Lessons 38 and 39. The latter contains a when-group, and the former a (disguised) contracted statement,—*And then* [*she comes*] *back again.*

Lesson 93

If it be shows uncertainty as to the fact.

Lesson 109

It is customary to place the comma, the semicolon, and the period inside the quotes in all cases, but to put the question-mark and the exclamation point either inside or outside, according to whether they are a part of the original quotation.

Observe that the quotes used before the quotation are the same as the others, except that they are inverted, or upside down.

When a quotation includes a new paragraph or stanza, the quotes are repeated at the beginning of each new division. The final marks are, however, written but once, at the end of the quotation.

A quotation within a quotation has been heretofore marked by single quotes. However, usage is beginning to reverse this fashion, and soon quotations will be inclosed in single quotes, altho it is not done in this book.

Lesson 95 See note on Lesson 7.

Lesson 119

Above all, it is desirable that children acquire vigorous, *idiomatic* habits of speech. It is a desirable thing that the child should say he "helped cook" the dinner, and it is inconceivable that any person acquainted with English idioms should name this among the "errors" listed in minimal requirements in English. It is not desirable to cultivate a priggish pedantry in children, such as would be shown by abolishing idiomatic forms.

Lesson 127

One may often take his choice between underscoring and inclosing in quotes. In this book the practice has been followed of underscoring a word or a group of words *spoken of as such.* Underscoring should be sparingly employed.

Lesson 128 and 133

The cipher should be read *naught,* but this fact is largely ignored in the schools, where we hear usually the word *aught* (anything) instead.

In the following puzzle one may substitute either *cipher* or *sigh for* so as to make sense:

U 0 a 0,
But I 0 thee;
Oh, 0 no 0,
But oh, 0 me!

Lesson 129

Do not use the period after *per cent.* This was once customary, because the form is abbreviated from *per centum* (by the hundred).

Lesson 132

There is no good explanation except *custom* for the use of the colon after the salutation in letters.

The colon in connected discourse is usually equivalent to a sign of equality. This is a fairly good test for its use. In the rime given, the three bags of wool *are equal to* one for each of three persons.

Lesson 133 See note on Lesson 128.

In treating of abbreviations, a college text-book on rhetoric says only: *Abbreviations are vulgar.* It is better not to know the abbreviations for the days of the week and the months of the year than to overuse them.

In addressing any person, it is more complimentary to use his full name and title, and this is necessary in very formal letters.

Lesson 134

1 The use of abbreviations, other than those of certain titles, if in the body of a letter or manuscript, at once proclaims that the writer is ignorant of good form. In tables, calendars, and other statistical matter, it is permissible to use the accepted abbreviations.

2 Courtesy requires that the title *Reverend* should be preceded by *the* and followed by *Mr.;* thus, *the Reverend Mr. Brown.* It is both discourteous and ignorant to abridge what is required by good form.

3 A rule of usage called the "courtesy of pronouns"—not grammar, for no grammar is involved—requires that one speak of himself last and of others first; thus,

You and John and I will go;
You and I must wait here;
You and the other boys may go.

4 Discard all periods except at the end of declarative sentences and after certain abbreviations. The items on an envelope are not abridged sentences. Do not use points upon an envelope, unless two or more items are arranged upon the same line, in which case use the comma. Do not abbreviate the name of the state or county unless another item precedes. Some offices do not even use the period after abbreviations, and certain prominent magazines use no period after the names of writers of articles. Study leading publications to see what is the best use.

5 Letter-writing is best taught thru the medium of real letters. A good method is to assign to each pupil two or three states, asking that he write a letter of inquiry upon some definite topic, and that he send this letter to the appropriate department of the state. Such letters should be revised before being sent, and a stamp should be enclosed for the reply. The various replies should be compared as to the style of all portions, and the collection may (by previous

agreement) become the property of the teacher or of the school, to be used the following year for comparison with the collection of that year.

Lesson 135

Children should notice the use of the *ampersand,* and keep it for proper uses only. Many of the best business houses now require the addresses to be written in the block style without periods and commas.

Additional Rimes, Number 40

The story of the old woman, who doubted her own identity after her petticoats were cut off, is found in the folk-lore of nearly every country in Europe.

One or two additional items may need to be mentioned:

An author's name, following a quotation, is preceded by a dash if placed on the same line as the last line quoted; otherwise, it needs no dash.

Yes and *no* may have any value, from that of the full sentence to that of the mere interjection.

Time is often marked by a colon; as, 6:25 p. m.

Certain abbreviations are used occasionally in this book, as *St.* for *Saint.* Usage may eventually demand the full form in every instance. The city of *Saint Louis* has ruled that its official title shall not be abbreviated.

Close punctuation, as it is called, conforms to rules based upon a commonly accepted principle. *Open* punctuation, on the other hand, uses points only when there is danger of misunderstanding. The present tendency in America is, on the whole, toward open punctuation.

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